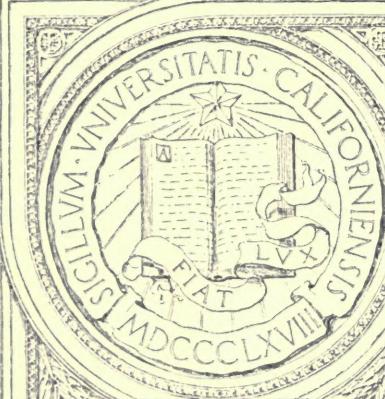




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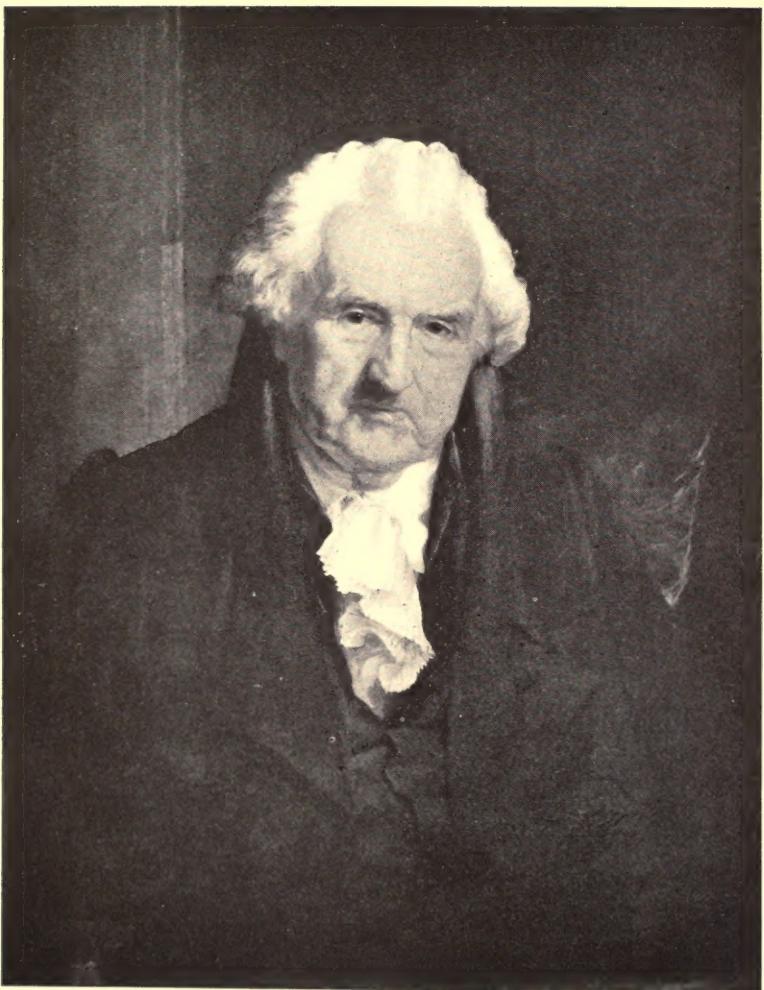
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# A HISTORY OF THE ARTS OF DESIGN

LAWRENCE & WELLS  
ARTISTS & DESIGNERS  
LONDON

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CULTURA SOLITA  
VIAJARI





STEPHEN MIX MITCHELL

1743—1835

BY SAMUEL F. B. MORSE

From the collection of The Connecticut Historical Society

A HISTORY OF THE RISE AND PROGRESS OF  
**THE ARTS OF DESIGN**  
IN THE UNITED STATES

BY WILLIAM DUNLAP

*Vice-President of the National Academy of Design  
Author of the History of the American Theatre  
Biography of G. F. Cooke, etc.*

A NEW EDITION, ILLUSTRATED

*Edited, with additions by*

FRANK W. BAYLEY AND CHARLES E. GOOD SPEED

*IN THREE VOLUMES*

**VOLUME THREE**

BOSTON

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1918

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# A HISTORY OF THE RISE AND PROGRESS OF THE ARTS OF DESIGN IN THE UNITED STATES

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## CHAPTER I.

### CHARLES ROBERT LESLIE.

THIS gentleman's talents, and the taste with which he has exerted them, have placed him in the foremost rank of living artists. His father, Robert Leslie, and his mother, Lydia Baker, were both Americans. They visited England in 1793 or 4, and on the 17th of October, 1794, the subject of this sketch was born in London. Our cousins of Great Britain, who are very willing to cozen us out of anything that might do us credit, have claimed Leslie as an Englishman, although his parents returned to their native country and carried the boy with them before he was five years old. We would ask an English ambassador residing at Pera, if he has sons born to him there, are they therefore Turks? No: Charles Robert Leslie is an American, and received his first instruction as a painter in America, and imbibed his taste and love for the art before he left the country to study systematically in Great Britain.

It has so happened that many of our eminent artists were born in England, and removed to this country by their English parents while infants or children. Sully, Jarvis, Cummings, and Cole, all born in England, all imbibed their love for the fine arts, and their love for the institutions of this country in childhood. Two of them have never been out of the country, since brought into it, and the others were good painters before they sought additional knowledge by returning to the land of their nativity.

The father of our painter was long established in Philadelphia as a watchmaker, and there are persons living who recollect him as a very ingenious man. He was himself fond of drawing,

and had attained both accuracy and skill in the art. His drawings of ships and of machinery are spoken of as being beautifully executed. Such was his attachment to this art, that when he sent his boy to school in New Jersey, he stipulated that he should be permitted to draw. Great facility of hand had been acquired by young Leslie in the exercise of his pencil and water colors during his apprenticeship, and his propensity was never discouraged by the liberal gentleman to whom he was bound, nor by any of the Americans around him. His first lessons in painting were received in America, and Americans enabled the youth to seek in Europe for further instruction. He found it, but still he found in Americans, though in Europe, his most efficient advisers and instructors.

In the year 1811, happening to be in Philadelphia, my friends spoke to me of the cleverness of young Leslie, and I went with Mr. Sully to the house of Mrs. Leslie, the young painter's mother; but though introduced to her and her daughters, I did not see him. On the 16th of April I went with Mr. Trott to Mr. Edwin's, the engraver, for the purpose of viewing Leslie's drawings of Cooke, Jefferson, Blisset, and others, which he had made merely from seeing them on the stage in character; and which were to be published in the "Mirror of Taste." I thought them very extraordinary. Leslie was then in the bookstore of Messrs. Inskeep and Bradford, an apprentice. Two days after I saw him at the fish club on the Schuylkill, where he came with Bradford to sketch the scene, or some of the characters there assembled. I never saw him again till he called with his friend Morse to see me a day or two before he returned to England in April, 1834.

On Mr. Leslie's arrival in this country in 1833, I addressed a letter to him, requesting such information as would enable me to be accurate in my biographical sketch of him for this work: his prompt, frank, manly reply is before me, and it would be injustice to him and to the reader not to give his own words.

After mentioning the facts already given respecting his parents and his birth, he proceeds: "In 1799 my father returned to America with his family, consisting of himself, his



JOHN HOWARD PAYNE

1792 — 1852

BY CHARLES ROBERT LESLIE

From the collection of the Museum of Fine Arts, Boston



wife, and sister, and five children. We lived for a short time in the State of New Jersey, close to the Delaware, and directly opposite Philadelphia; and there I remember that, on being sent to school for the first time, a condition was made with the schoolmaster that I should be permitted to amuse myself with drawing on a slate, when not engaged in saying my lessons. My father, whose health had been long declining, died in 1804, in Philadelphia, where we then resided. Before this event, I had been sent to the University of Pennsylvania, where, under Dr. Rogers, professor of English grammar, history, etc., and Mr. Patterson, professor of mathematics, I received all the school education I ever had. Here, as well as at the little country school in Jersey, I was more attentive to drawing than to my other studies, though now obliged to practise it by stealth. In the year 1808 I was bound apprentice for seven years to Messrs. Bradford and Inskeep, booksellers, my mother being unable to give me the education of an artist. I had served nearly three years of my time when Mr. Bradford, who had acted more like a father than a master to me, became of opinion that I might succeed as a painter. He informed me that if I wished to devote myself to that art, he would cancel my indenture; and as some theatrical sketches that I had made had been shown, by him and another excellent friend (Mr. Joshua Clibborn), to some of the principal gentlemen of Philadelphia, he had no doubt of raising a fund, by means of a subscription, that would enable me to study two years in England. As I had secretly resolved to commence artist that moment I should become my own master, it may be readily imagined how overjoyed I felt at this most kind and unexpected proposal.

"I know you object (and I think very properly) to the application of the title of *patron of the arts*" — still more to that of patron of the artist — "to the *mere* buyers of pictures; but I think you will allow that Mr. Bradford and the other friends who enabled me to become a painter, were *patrons to me*. I believe the following is a correct list of their names: S. F. Bradford, Mrs. Eliza Powell, J. Clibborn, J. Head, Joseph

Hopkinson, J. S. Lewis, N. Baker, G. Clymer, E. Pennington, William Kneass, Alexander Wilson, the ornithologist, G. Murray, Engraver, and one hundred dollars was also voted by the Pennsylvania Academy of Fine Arts. I went to England in 1811 with Mr. John Inskeep, Mr. Bradford's partner, who visited London on business; and after the sum subscribed was exhausted, Mr. Bradford continued to supply me with money until I could support myself. Just before my departure, Mr. Sully, with his characteristic kindness, gave me my first lesson in oil painting. He copied a small picture in my presence to instruct me in the process, and lent me his memorandum books, filled with valuable remarks, the result of his practice. He also gave me letters to Mr. West, Sir William Beechey, Mr. King (Charles B.), and other artists in London. My earliest friends in England were Messrs. King, Allston, and Morse. With the latter gentleman I shared a common room for the first year, and we lived under the same roof, until his return to America deprived me of the pleasure of his society. From Mr. West, Mr. Allston, and Mr. King" (all Americans) "I received the most valuable advice and assistance; and I had the advantage of studying for several years at the Royal Academy under Fuseli, who was keeper. I attempted original compositions, but received no money for anything, excepting portraits and copies of pictures, for several years. My employers at that time were almost entirely Americans, who visited or resided in London; among whom I may mention Mr. James Brown, the brother of Charles Brockden Brown (as I believe you know him). (You will be glad to hear that I saw this gentleman in good health on the 18th of September, 1833.)" Mr. James Brown is an estimable friend of the writer's, whom he has not seen for many years, and of whose welfare he is always rejoiced to hear.

I have now before me a portrait of my friend Doctor John W. Francis, painted by Leslie in London among his earlier portraits, and that and the portrait of the painter's friend Mr. Dunlop, are the only portrait heads I have seen by him. He painted a most spirited group of children for Charles King,

Esq., when his family were in England: it is in a bold style, and admirable for attitude and expression. While my mind is occupied by the pictures of Leslie brought to New York, I will mention one which has always given me great delight — it is a citizen's family enjoying the delights of the country, and is in the possession of Mr. Donaldson.

In another letter Mr. Leslie writes: "I presented the letter Mr. Sully had given me to Mr. West immediately on my arrival, and he at once offered me all the assistance in his power in the prosecution of my studies. This offer was amply followed up by the most useful acts of kindness during the remainder of his life. He lent me his pictures to copy, allowed me to paint in his house, and spent a great deal of, what to him was of the greatest value, his time, in directing my studies. One of the first compositions I attempted was 'Saul and the Witch of Endor.' He came often to my room while I was engaged in it, and assisted me very greatly in the arrangement of the composition, effect, etc.\* By his advice I sent it to the British Institution for exhibition, but as it was too fresh to varnish, the directors thought it unfinished,† and turned it out. Feeling severely disappointed, I went to Mr. West for consolation, and I received it. He desired me to bring the picture to his house. I did so, and by his advice varnished it in his large painting room. He then told me he would show it to some of the directors of the Institution, most of whom visited him frequently. In a few days I had the satisfaction to receive a note from him, telling me he had sold it for me to Sir John Leicester, one of these very directors."

In a periodical work called the "Recorder," I find the following under the head of Master Leslie. The writer, after speaking of the interest taken by his friends in Philadelphia in his welfare, continues —

\* We may judge by this statement of Mr. Leslie's of the assistance Mr. West gave to those who painted their composition pictures altogether under his roof and his eye. In the pictures of such men, painted under such circumstances, we see all the knowledge, not of the painter, but the instructor displayed.

† This institution, like the American Academy of Fine Arts at New York, is *not* composed of artists.

"That he has by his application and improvement justified the expectations of his friends, the writer a few days ago had ample proofs, by the examination of two pictures in oil, the first a copy from a 'Diana' by our illustrious countryman West, the second an original composition of his own, the subject chosen from Scott's 'Marmion.'

"In the first, Master Leslie has succeeded so perfectly, that it would require a connoisseur of more skill than I possess, to pronounce the picture a copy. It has the drawing, coloring, manner, and touch of Mr. West.

"The second, which is sent as a tribute of gratitude to a lady in Philadelphia, who interested herself in the young artist's fortunes, is a composition far above the level of mediocrity, and as it tested, so it proved, the talents of its author. The subject is Constance before her bigoted judges, and attended by the executioners of their cruelty. The disposition and grouping are in a style of chaste simplicity, the figures of the distance characteristic and well kept; an executioner in the foreground is the most labored and best figure in the picture, and unfortunately the principal figure of the piece is the worst.

"I write some time after having seen the picture which was immediately sent on to Philadelphia; but I fear not to assert, that the friends of Master Leslie and the fine arts may congratulate themselves upon proof to conviction, that his industry and talents have justified their efforts and their prediction."

Leslie's picture of the murder of Clifford (now in the Pennsylvania Academy) was painted before October, 1816, and had arrived in America. Allston spoke of it at the time as a work that did him great honor. A branch of composition, or rather a description of subjects more congenial to his taste soon after occupied his pencil, and his success has proved that such subjects are more to his mind than "battle and murder."

He had likewise, in 1816, painted the portraits of John Quincy Adams and his wife; Adams being at that time our

ambassador at the Court of St. James. It was in this same year that Mr. James McMurtrie, of Philadelphia, being in London, requested the favor of Mr. West to allow a copy of the head of Christ by Guido, in Mr. West's possession, to be made by some competent artist. The request was granted, and Mr. Leslie pointed out as the painter the owner wished to copy his picture. Of this picture, Mr. Allston says in a letter to Mr. McMurtrie, "the copy is a very close one, and would embellish any collection."

In 1818 Mr. Allston says that Leslie had just finished his beautiful little picture of "Anne Page and Master Slender," and intended coming to America in the spring of 1819: but in 1820 Leslie writes to a friend that the state of the arts in London is not in the most flourishing condition, notwithstanding, he says, "I have no other view for the present than that of remaining where I am. I am now painting a picture of 'May day in the time of Queen Elizabeth', which, if I can do anything like justice to the subject, will, I think, be interesting. I shall endeavor to give as close a representation of the manners of the times as I can."

In 1825 an artist writes from London to his friend in America, "The best pictures in the present exhibition are of Wilkie, Leslie, Hilton, and Lawrence." Sully says of Leslie's portrait of Sir Walter Scott, that is a "commanding work. The expression natural, the effect forcible and true. The flesh color has too much of light red in it — I think so — notwithstanding the complexion of the original, because I find Leslie has too great love of that color and yellow ocher."

I will now recur to Mr. Leslie's first letter, in which he gives a rapid account of the principal events of his life, to the period of his returning to America in 1833. "The first original composition that made me known was 'Sir Roger de Coverley going to church,' painted for James Dunlop, Esq., my warm and steady friend from that time to this. In the year 1821, I was elected an associate of the Royal Academy, and in 1826 an academician. In 1825 I married Miss Harriet Stone, of London, and in 1833 my brother, without my knowledge, asked and

obtained for me the situation of teacher of drawing at the Military Academy of West Point. This induced me to remove to America with my wife and children, and we arrived here in the autumn of 1833.\*

"Having given you an account of the patronage I met with before I left America, I feel it due to the country, where for twenty-two years I enjoyed the greatest advantages the world has now to offer to an artist, to mention one among many instances I could relate of the liberality of Englishmen. In the year 1823 I received a commission from the Earl of Egremont to paint him a picture, leaving the subject and price to my determination. I painted for him a scene between Sancho Panza and the Duchess, from 'Don Quixote.' While it was in the exhibition he called and asked me, if I had received any commission for a similar picture. I told him I had not. He then said, 'You may, if you please, paint me a companion to it, and if anybody should take a fancy to it, let them have it, and paint me another. *I wish to keep you employed on such subjects instead of portraits.*' Soon after I received other commissions, and Lord Egremont desired me to execute them, and reserve the one he had given me until I should be in want of employment. An offer was made to me before the picture of Sancho and the Duchess was sent to him, from an engraver, with great prospect of pecuniary advantage to me. I asked Lord Egremont if he would permit an engraving to be made. He wished to know how long the picture would be required. I wrote to him (he was then at Petworth) to say two years,

\* On the arrival of Mr. Leslie and his family, I mentioned the circumstance in a letter to Mr. Allston, and in his next to me (November 4, 1833), he says, "I am glad to hear of the safe arrival of my friend Leslie and his family. He is a valuable acquisition to our country, for he is a good man as well as a great artist. Leslie, Irving, and Sir Thomas Lawrence were the last persons I shook hands with on leaving London. Irving and Leslie had accompanied me to the stage office, and Sir Thomas, who was passing by on his morning ride, kindly stopped to offer me his good wishes. It is pleasant to have the last interview with those whom we wish to remember associated with kind feelings. I regret that the *res angusti domi* prevent my being one at the *dinner of welcome* which you propose giving to Leslie. Pray say for me that I bid him welcome from my heart; no one values him more, for no one better knows his value." Mr. Leslie declined the dinner proposed by the National Academy of Design, but he passed his last evening in America with them by invitation.

and immediately received the following reply. ‘It is a long time, and I am afraid, at seventy-three, that I shall not live to see the picture in my possession; but however you shall have it.’ The engraver, however, changed his mind, and begged I would release him from his engagement, which I was not sorry to do, and the picture went directly to Petworth. When Lord Egremont heard of my intended departure from England, he wrote to me in the kindest manner upon the subject, and expressed his fears that I had not met with sufficient encouragement. He concluded his letter with these words: ‘For my own part I can only say, that I will gladly give a thousand guineas for a companion picture to Sancho and the Duchess.’ As this was more than double the price I had received for that picture, I replied that I should consider it a robbery to receive it for one of the same size, but that I should be most happy to paint him a picture in America, if he would allow me, on condition that the price should not exceed 500 guineas; and this picture I am now to paint for him.” But, alas! not in America. Leslie has returned to London, and while I am writing, may be painting for Lord Egremont, or some other capable of appreciating his worth, in the metropolis of Great Britain. The letter proceeds, “I have mentioned this last circumstance because a statement of it has appeared in some of the newspapers, in which it is erroneously said I refused the commission. Next to Sir George Beaumont, the Earl of Egremont was the first to appreciate Mr. Allston’s merit. Sir George employed Mr. Allston to paint a large picture of the Angel delivering Saint Peter from prison, which he presented to the church of Ashby de la Zouch; and Lord Egremont purchased his ‘Jacob’s Dream,’ and a smaller picture of a female reading. Lord Egremont remarked to me that the figures in ‘Jacob’s Dream’ reminded him more of Raphael, than anything else he had seen by any modern artist.

“I omitted to mention in its proper place, that in 1817 I visited Paris, with Messrs. Allston and Collins. I spent three months there, making studies from pictures in the Louvre, and then returned to England through the Netherlands, in com-

pany with Mr. Stuart Newton, whom I met in Paris on his way to London from Italy."

From another letter of Mr. Leslie's, I will make an extract showing the intimate terms he was on with his great master, West, and some of the opinions of that profound artist.

"The simple expedients of an artist are sometimes instructive as well as amusing. I was one day in Mr. West's room, while he was painting his great picture of 'Our Saviour before Pilate.' On remarking that the helmets of some of the Roman soldiers were painted with a degree of truth that I thought could only be obtained from models, he took up one of the fire irons, and pointing to a small ball of polished steel that surmounted the handle, said, 'That was my helmet, sir.\*'

"Mr. West often condensed a great deal of the most important instruction in a few words. In speaking of chiaroscuro, he used to say, 'light and shadow stand still.' And he frequently expressed by a single word, '*continuity*,' the great leading principle of composition, colors, and light and shadow.

"I have heard him say that among the old masters there were but two that knew how to draw a tree — Titian and Annibale Carracci.† In the same spirit Fuseli used to say, there had existed but two poets — Shakespeare and Milton. Mr. West was of opinion that the superiority of the Venetian painters in coloring was in no respect owing to the materials they used. He thought we had better colors and oils than were known to Titian and Paul Veronese. I believe he was right, and that the *Venetian secret*, as it is called, was not a chemical secret. We must study nature, as they did, in the *fields* and in the *streets*, to arrive at it. Most of us confine our observations too much to our painting rooms. In the arrangement of colors in his pictures, Mr. West had adopted a theory taken from the rainbow, which he considered an unerring guide. I cannot help

\* The reader will be reminded of Mr. Sully's anecdote of the paroquet's wing, which served for the genii, in "Love conquers all."

† It may be remarked, that the trees and foliage of West's "Calypso and Telemachus," are perfect contrasts in manner to those of his other pictures — yet, all true to nature, and of great beauty.

thinking that his too strict adherence to this rule produced a sameness in his works during the latter part of his life. He said Raffaelle was the only painter who understood this theory, and that it was from the study of the cartoons he (Mr. West) had discovered it.\* In a small copy of the 'Peter Martyr' of Titian, which I saw at his house, I observed that the colors were arranged on a plan diametrically opposite to that of the rainbow. I asked him if he thought Titian was wrong, but he evaded the question by saying that Titian's eye was so fine that he could produce harmony by any arrangement.

"It is fortunate for the art, that many of Mr. West's best works were engraved under his own eye, and at a period when line engraving had reached its utmost perfection. The 'Lear,' by Sharp, and the 'Death of Wolfe,' by Woollett, have never been surpassed — perhaps never equalled. Woollett left behind him a fine etching of West's, 'Telemachus and Mentor shipwrecked on the island of Calypso'; it has been well finished by Pye, within these few years, though it is not yet so well known to collectors of engravings as it deserves to be. This charming composition is alone sufficient to prove, that Mr. West felt the poetry of landscape. In color, the picture is inferior to Claude — in everything else the production of a kindred mind."

The following, from a periodical, expresses my opinion of Mr. Leslie so well, that I give it here:

"Leslie stands high in the rank of our painters of domestic scenes, on subjects connected with life and manners. He is all nature, not common, but select — all life, not muscular, but mental. He delights in delineating the social affections, in lending lineament and hue to the graceful duties of the fireside. No one sees with a truer eye the exact form which a subject should take, and no one surpasses him in the rare art of inspiring

\* Those who recollect Sir Thomas Lawrence's picture of West (which Lawrence's biographers say he made a present to the American Academy, but for which he received \$2000 from gentlemen who subscribed the sum in New York), will recall to mind the rainbow introduced in it and one of Raphael's cartoons, both explanatory of this theory of colors, the subject of that lecture which Lawrence represents him as in the act of delivering.

it with sentiment and life. He is always easy, elegant and impressive; he studies all his pictures with great care, and, perhaps, never puts a pencil to the canvas till he has painted the matter mentally, and can see it before him shaped out of air. He is full of quiet vigor; he approaches Wilkie in humor, Stothard in the delicacy of female loveliness, and has a tenderness and pathos altogether his own. His action is easy; there is no straining; his men are strong in mind without seeming to know it, and his women have sometimes an alluring *naïveté*, and unconscious loveliness of look, such as no other painter rivals.

"It is so easy to commit extravagance — to make men and women wave their arms like windmill wings, and look with all their might — nay, we see this so frequently done by artists who believe, all the while, that they are marvellously strong in things mental — that we are glad to meet with a painter who lets nature work in a gentler way, and who has the sense to see that violence is not dignity, nor extravagance loftiness of thought. We could instance many of the works of Leslie in confirmation of this; nor are his pictures which reflect the manners and feelings of his native America more natural or original than those which delineate the sentiments of his adopted land. We are inclined, indeed, to look upon some of Leslie's English pictures as superior even to those which the remembrance of his native land has awakened. Roger de Coverley going to church amid his parishioners — Uncle Toby looking into the dangerous eye of the pretty Widow Wadman, and sundry others, are all marked with the same nature and truth, and exquisite delicacy of feeling. He touches on the most perilous topics, but always carries them out of the region of vulgarity into the pure air of genius. It is in this fine sensibility that the strength of Wilkie and Leslie lies; there is a true decorum of nature in all they do; they never pursue an idea into extravagance, nor allow the characters which they introduce to overact their parts. In this Leslie differs from Fuseli, who, with true poetic perception of act, seldom or ever made a true poetic picture. Leslie goes the proper length,

and not one step farther; but Fuseli, in his poetic race, always ran far past the winning post, and got into the regions of extravagance and absurdity. When Leslie painted Sancho Panza relating his adventures to the Duchess, he exhibited the sly humor and witty cunning of the Squire in his face, and added no action. When Fuseli painted the Wives of Windsor thrusting Falstaff into the bucking basket, he represented Mrs Ford and Mrs. Page as half flying: the wild energy with which they do their mischievous ministering is quite out of character with nature, with Shakespeare, and with the decorum of the art.

"The pictures of Leslie are a proof of the fancy and poetry which lie hidden in ordinary things, till a man of genius finds them out. With much of a Burns-like spirit, he seeks subjects in scenes where they would never be seen by ordinary men. His judgment is equal to his genius. His coloring is lucid and harmonious; and the character which he impresses is stronger still than his coloring. He tells his story without many figures; there are no mobs in his composition; he inserts nothing for the sake of effect; all seems as natural to the scene as the leaf is to the tree. His pictures from Washington Irving are excellent. '*Ichabod Crane*' haunts us; '*Dutch Courtship*' is ever present to our fancy; '*Anthony Van Corlear* leaving his mistresses for the wars,' is both ludicrous and affecting; '*The Dutch Fireside*,' with the negro telling a ghost story, is capital; and '*Philip, the Indian Chief, deliberating*,' is a figure worthy of Lysippus."

Washington Irving, Esq., has told me, that on arriving from the continent of Europe, where he had been some time, he found Newton and Leslie in the same house, and that while he was writing his "*Sketch Book*," he saw every step they made in their art, and they saw every line of his writing. Here was a communion of mind that could not but lead to excellence. Irving's admiration of Leslie, both as a man and an artist, is extreme. A cultivated mind, purity of moral character, refined taste, indefatigable study, by which his knowledge of drawing and skill in composition were such, that having determined his

manner of treating a subject, and drawn it in, no change or alteration took place: in this a perfect contrast to his friend Newton.

I have above said, that Mr. Leslie returned to London. In the only interview I had with him, which was in my sick chamber a day or two previous to his embarkation on his return, he did not express any feeling of disappointment. With the government of the United States he certainly had no cause of complaint. He was invited to West Point as *teacher* of drawing, with the same emoluments and accommodations which his predecessor had enjoyed. But his friends, anxious that he should be with them, had assured him that the teachership would be made a professorship, with additional advantages corresponding with the other professors, and that a painting room should be built for him. But in our representative government, this required an act of Congress, and the passage of the yearly appropriation bill. This act and appropriation were intended; but Mr. Leslie had taken post at West Point, at the commencement of winter, with his family, never before out of London. The winter is a trying season in a bleak situation on the Hudson — a situation at other times redundant with charms. Mrs. Leslie is a London lady, and her family remained occupants of the house left by the artist; her heart was naturally at home. Leslie, I am told, upon an answer from the Secretary of War, that he could not order a painting room built until appropriation was made for it, gladly resigned the situation, and took his family to London again, no doubt happy to escape from the bleak promontory on which they had passed a discontented winter.<sup>1</sup>

<sup>1</sup> He died in London May 5, 1851.

## CHAPTER II.

ROGERS — BROWN — BOWEN — DE BEET — BOYD —  
EXILIOUS — LAWRENCE — HENRI — GIMBREDE — WHITE  
— JONES — JEWETT — THROOP — AMES — SMITH —  
TITIAN PEALE — THOMAS BIRCH — STEIN —  
PENNIMAN — CHARLES B. KING — DOWSE  
— WILLIAMS — VOLOZON — MILLER  
— BISHOP — JAMES PEALE, JUN.

### NATHANIEL ROGERS.

MR. ROGERS has long been of the first in rank among American miniature painters. He was born in Bridgehampton, near Sag Harbor, east end of Long Island, in the year 1788. His father was John Y. Rogers, and Nathaniel has the honor of springing from the same class of citizens that gave birth to Benjamin West, Joseph Wright, John Vanderlyn, Ashur B. Durand, Alvan Fisher, Joseph Wood, Francis Alexander, William S. Mount, and a long list of artists; the yeomanry of the country, commonly called farmers, because they till the fields that support them; but in America, those fields are the property of the man who ploughs them, and their harvest *his alone*.

His mother's name was Brown; the daughter of the clergyman of the parish. This couple had the blessing of five sons, and the father, though an independent yeoman, knew that the territory, ample for one, would be a poor provision for five, and destined his boys after a good common school education, to be put apprentices to mechanic trades. Nathaniel was placed with a ship carpenter at Hudson; but when sixteen years of age, he accidentally received a cut on the knee, from which he never perfectly recovered, but which seems to have decided his fate for life. He had always had a desire to make

himself a draftsman, and now returned to the paternal dwelling, and being disqualified for active life, he was indulged in the intervals of pain with opportunities to gratify his love of the art. He was threatened with amputation of the injured limb, but by care, probably that of a mother, the leg was saved, and though the knee was never perfectly restored to action, it has increased in usefulness. Thus present evil, if not the consequence of vice, is often the parent of future good. He read, copied prints, and even made essays at designing, during his confinement.

His physician, Dr. Samuel H. Rose, had a mind, education, and taste, that might have placed him among those who gain distinction in cities. Above all, he had a benevolent disposition; and seeing the efforts of the suffering boy, he to alleviate them, and forward his love for the art, presented Nathaniel with a box of colors and pencils, and gave him some instructions as to their use. This decided young Rogers' fate. He copied two miniatures which were in the house, and attempted the likeness of some friends. His father, as soon as he could walk, thought of sending him to New York for surgical advice — the son thought more of obtaining advice and instruction in painting. In the meantime he accepted the charge of a school, but his mind was more occupied by the children of his fancy, than by those of the rustic yeomanry intrusted to his care; and he soon relinquished a task which his youth, and extremely mild disposition, made him, as I should judge, very unfit for.

On a visit to Connecticut, having taken some ivory and his colors with him, he seems to have commenced miniature painter, like many others, without a knowledge of any portion of the art required. Those around him had never seen anything so pretty. Encouraged by their praises, and wishing to relieve his father's anxiety, who could not believe that a living was to be made by coloring pieces of ivory, he persevered in painting at very low prices, until he accumulated sufficient to enable him to visit New York. The family that first gave him a start as a painter, was that of Captain Danforth

Clark, of Saybrook. A man, from the painter's account, as amiable as himself.

In 1811, when Wood had separated from Jarvis, Rogers came to New York and found him established, and full of employment, in Broadway. Rogers was received by Wood and instructed in his art. For his instructor he ever retained a strong attachment, and in the days of his adversity, proved a friend to him and his children. This the virtue and prudence of Rogers enabled him to do bountifully.

Mr. Rogers' father was long an unbeliever in the *profitability* of the choice his son had made of a profession; but Nathaniel now set up for himself, and found increasing employment; and by way of proving to the old man that he was doing well, he sent a handsome sum in bank notes to him, to remove his doubts, and dissipate his anxiety. This was a proud moment for the young painter, when he could ask his father to invest his money as he saw proper, for his future benefit. Wood removed to Philadelphia, and left the field open to Rogers, who, from that time to this, has continued prosperously to maintain a large family honorably, educate his children to his wish, and accumulate property.

Mr. Rogers' first opportunity of deriving profit from painting when in New York, was by Wood's employing him to work in the subordinate parts of his pictures; which, after Rogers had been with him one year, he liberally paid for. His independent establishment was in 1811. He married in 1818 to Caroline Matilda, the daughter of Captain Samuel Denison, of Sag Harbor; and they have a family of five children. Brown the miniature painter, whom I have called *mysterious Brown*, was of great service to Mr. Rogers, for he could teach him much. They reciprocally served each the other; for when Brown found his sight fail, he made use of Rogers' young eyes, and repaid him by instruction.

Mr. Rogers possessed a good constitution, but from his close application to his sedentary occupation, his health declined, and in 1825 he was near falling a victim to the demon who had destroyed Malbone: but by hard riding, and relaxing from

business, he was happier than his amiable predecessor; and has long been restored to health. For twenty-three years he has painted in New York, and there alone. He now is independent, and contemplates relinquishing painting as a profession, though he never can as an amusement. He is a member of the National Academy of Design, and of several of our charitable and moral institutions. As a trustee of our public schools, he has devoted a large portion of his time to those foundations of our republican happiness. The life, conduct, and prosperity of this gentleman, are lessons for our younger artists.<sup>1</sup>

#### MYSTERIOUS BROWN.

This gentleman was an Englishman, and had been thoroughly instructed in drawing with chalks and in miniature painting, as accomplishments. He came to America at the age of fifty, and by the elegance of his female portraits attracted and deserved employment. He was an amiable man, of genteel manners; but in literature or any portion of knowledge beyond the chit-chat of the moment, he was ludicrously deficient. He resided in New York about twelve years, and then returned home. I am convinced that Brown was an assumed name. He was always poor and always well dressed. He would market for himself and cook for himself, sleeping and painting, and eating in the same room. With half his skill as a painter another man would have accumulated a fortune in this country; but he was *shiftless* and imprudent, constantly in debt for paltry sums, and haunted by the image of an imaginary catchpole. There was no quackery about him: he readily communicated his professional knowledge, and Mr. N. Rogers received much information from him, which he repaid by assisting him in various ways. He was as ignorant of the ways of the world as he was of history, mythology, or geography, and with superior talents as an artist, and an amiable disposition, lived in obscurity and returned poor to his family connections in England, from whom he had been hidden for years under the

<sup>1</sup> Rogers died December 6, 1844, in the town of his birth.

name of Brown. He practised Sir Joshua Reynolds's method of using the ideas of others in the composition of his pictures, and kept carefully in his trunk a collection of prints, as assistants. He was not singular in this practice, which by inducing the student to rely on others, prevents that observation of nature, which can alone lead to perfection.

#### ABEL BOWEN — C. DE BEET — J. BOYD — EXILIOUS.

*Mr. Bowen*<sup>1</sup> is an engraver on wood settled in Boston. He is said to be a gentleman of talent and a skilful artist. He was the instructor of Alonzo Hartwell in this art.

*Cornelius De Beet* painted landscapes in Baltimore in 1812, and likewise fruit and flower pieces.

*J. Boyd* was an engraver in Philadelphia in 1812.

*J. G. Exilius*<sup>2</sup> exhibited landscapes in Philadelphia in 1812.

#### CHARLES B. LAWRENCE.

This gentleman was born near Bordentown, New Jersey, and the indications he made of talent induced Judge Hopkinson to encourage his efforts. Rembrandt Peale has mentioned him as a pupil of his. He is said to have studied with Stuart, who said that Charles always had the start of him whenever he suggested anything. For example, when Stuart, who was instructing him in portrait painting, would say he thought some light or shade or touch was necessary, the pupil would reply, "I was just going to do so." "You had better glaze down that spot." "I was just thinking of it." Stuart wishing to put an end to this, told him that he reminded him of the servant of a nobleman who, when asked why this, or that, was not done, would always reply that he was going to do it, or thinking of it, until the master thought to stop this by ridi-

<sup>1</sup> Abel Bowen, a prolific engraver both on wood and metal, was born in Sand Lake Village, Greenbush, N. Y., December 23, 1790, and died in Boston March 11, 1850. "The Naval Monument" (1816), Snow's "History of Boston" (1825), and his own "Picture of Boston" (1829) contain good examples of his work. He was interested in antiquarian research and was the promoter of several publications.

<sup>2</sup> He was also an engraver and his name appears amongst the list of founders of the Philadelphia Society of Artists, 1810.

cule, and said, "John, why the devil don't you *wash my books?*" "Just going to do it, my lord," said John, "I have got the water heating for the purpose."

Charles took the hint, and no longer teased the painter with "just going to do it."

I remember several of Mr. Lawrence's landscapes without merit, and a portrait in the Pennsylvania Academy that Mr. Thackara, the keeper, told me was much admired. It was smooth, hard, and destitute of any good quality. Mr. Lawrence wisely relinquished painting, and has found employment in private life, where he is said to be very estimable.

#### PIERRE HENRI — THOS. GIMBREDE.

Both by birth Frenchmen, and both at one period in their lives miniature painters. Henri painted in Richmond, Virginia, and afterwards in Philadelphia;<sup>1</sup> his skill does not entitle him to notice: the same may be said of Gimbrede, but his indefatigable fund of animal spirits and his unwearied exertions made him a more conspicuous object. I have been told that he was first known in New York as a dancing master. I first knew him as a miniature painter without employment. He then tried engraving, and did some work for publishers of books, and had a workshop of some extent and several apprentices. The prints he has published from drawings by himself show his utter want of skill or knowledge in the art, yet he was appointed teacher of drawing to the Military Academy at West Point. In this situation he continued until his death in December 1833.<sup>2</sup>

It must have required uncommon talents, or what is called cleverness, to teach that which he did not know: but by plac-

<sup>1</sup> The following notice in the *Pennsylvania Packet* shows that Pierre Henri was painting in Philadelphia in 1790: "Mr. P. Henri, miniature Painter from Paris, respectfully informs the Public that he is living in Front street, opposite the City Vendue (the Door facing the Tree) and that he will do himself the honor to wait on ladies, at their request."

<sup>2</sup> Thomas Gimbrede was born in 1781, and according to Stauffer died October 25, 1832. He came to the United States in 1802, and practised engraving with success, producing many examples of stippled portraits which, notwithstanding Dunlap's estimate above, are very creditable specimens of the art.



PIERRE HENRI  
BY HIMSELF



ing before the pupils approved models and making himself acceptable, *he got on*. It adds to his celebrity, that the government, on his death, invited one of the best artists in existence to supply his place — no, not to supply his place, but to fill a situation to which he had proved incompetent. How he obtained the appointment which Leslie occupied and Weir now fills, is one of the mysteries never to be explained. He was an enthusiast in animal magnetism, and is said to have suffered from it.

#### L. WHITE — WILLIAM R. JONES.

Both Americans, and both practised in Philadelphia. White was a pupil of Birch's. He copied very well and attained to the painting of a tolerable portrait — but tolerable will not do in an egg or a picture. He became enamoured with the stage, but there again tolerable is not sufficient; he then turned his attention to teaching elocution, and has attained standing and reputation. Mr. Jones pursues another path, and is a designer for and engraver of bank notes. This is inevitably a money-making business.<sup>1</sup>

#### WILLIAM JEWETT.

This excellent artist and good man has long been so intimately associated with his friend Waldo, that he will be scarcely known alone — Waldo and Jewett have become one appellation — but William Jewett can stand alone both as a citizen and an artist. He sprung, like many other of our artists, from the honorable class of American yeomanry, but was deprived of his father at a very early age; and his mother and her infant children were received into the family of his father's father, where as soon as possible he was inured to the habits, hardships, and labors of an agricultural life. He was born in the town of East Haddam, Connecticut, February 14th, but in what year my informant is ignorant, I presume it was about 1795.

William worked on his grandfather's farm, sighing for the time when he might be *put out* to learn a trade, and the time

<sup>1</sup>He was located in Philadelphia about 1810-24 and engraved some portraits in stipple.

came, *in good time*. His mother (oh, how much are we all indebted to our mothers!) taught him the lessons which are usually taught at country schools, and the lessons of morality and religion which have guided him through life.

At the age of sixteen, Jewett was placed with a relative, who was a coachmaker at New London, and there for more than two years his employment was preparing paints and assisting in coloring carriages. Mr. Jewett has from nature an eye for colors, and as a boy he was delighted with the bright; and the occupation he was engaged in awakened a desire to do more with such pleasing materials than he had then an opportunity of essaying. He was a most useful assistant to the coachmaker, who treated him well, but as it proved shortly after, from selfish motives.

Mr. Waldo came to New London and painted several portraits. This was the first opportunity Jewett had had of seeing any painting of this kind, and he became dissatisfied with daubing carriages. In order to obtain more easy and frequent admittance to the sight of these wonders of art, Jewett offered to grind colors for the painter, who gladly accepted the offer. Thus commenced the connection of Waldo and Jewett. About this time the future artist made his first attempt at painting a head, which, as is always the case, was much admired by the ignorant, however great a prodigy of deformity. Mr. Waldo, well pleased with his color-grinder, invited him to accompany him to his place of permanent residence, New York; and offered to take him into his family, instruct him, and give him a small salary for his assistance, sufficient to find him in clothing. This offer was made for the term of three years. Gladly Jewett accepted the friendly invitation; but the coachmaker interposed his veto, and although the youth was not bound to him, forbade the bans, on pain of severe punishment. The ship and packet masters were forbidden to take the youth off; but he knew that no just claims existed to hold him, and determined to pursue the path that had been opened to him. He dispatched his books and other articles that might encumber an elopement, by a vessel to New York, and resolved to make

his way on foot to the great city. The coachmaker seeing that he probably would lose his servant, thought best to offer him his liberty, provided he gave his note payable with interest for the sum at which he valued his time of service. Jewett agreed, and faithfully in seven years paid the bond. Borrowing two dollars to pay his passage in the steerage of a ship for New York, and gaining credit for a "seven dollar coat," with a joyful heart, at the happy age of eighteen, the youth left all behind him that appeared cloudy in life, and looked forward to a world of brightness, beauty and roses. But the adventurer was aware that "evil communications corrupt good manners," and that temptations lay in his way, and he formed a few rules for his conduct which he religiously followed, when he entered amidst the vice and evil examples with which all large towns abound. The first was, not to profane the Sabbath, and to attend worship at least once on that day. Secondly, to read every day at least twenty verses in the Bible. Thirdly, to avoid all bad or questionable company. And lastly, to honor and faithfully serve his new master.

Mr. Jewett has said, "finding my home pleasant and my situation altogether agreeable, I had no inclination to change it for eighteen years." He studied drawing and passed much of his time at the receptacle of the antique casts, which were then deposited at the custom house near the Bowling Green. After three years' study in drawing he began to paint, making copies and paying great attention to coloring, and during another three, he assisted his instructor and improved himself by reading and other study. Painting from nature followed, and gave him still greater delight; his love for the art increasing with his practice of it. He has said, that "the whole excellency of the art" at this time appeared to him to consist "in a bold and judicious opposition of light and shade, and a free light manner of handling the color."

About this time, Jewett and his friend Waldo passed some months painting landscapes in the open air and fields, near the banks of the Hudson, with much pleasure as men and profit as artists. After being with Waldo ten years, he was offered

a joint interest in his business of portrait painting, if he would devote himself entirely to that department of art, he accepted the offer, and the partnership of Waldo and Jewett has continued prosperously from that time to this.

With the practice of portrait painting grew the love of it, and a corresponding improvement. Mr. Jewett is altogether an American painter, and seems to have considered the study of nature at home of more use to him as an artist than the study of old pictures abroad. On this subject others may differ. When I look at the works of some of our painters, and without meaning disrespect to others, I would instance those of William Sidney Mount, I am inclined to the same opinion, and it is strengthened when I contemplate the pictures of some traveled artists; but when I see those of Sully, Morse, Weir, Leslie, Allston and many others, I wish that after the proper course of study and at a proper age, our artists may visit the schools and study the wonders of European art.

That several of our artists have already rivalled those of modern Europe in painting and engraving, is acknowledged: and I do not see any impediment to that progressive improvement, which shall in time place all our arts of design upon an equality at least with those of the best days of Greece and Italy.

#### THROOP AND AMES.

Of *Mr. Throop* I only know that he practised engraving on copper in Boston, and was a teacher of Alonzo Hartwell, who afterwards preferred wood engraving.<sup>1</sup>

*Mr. Ames* was a coach painter in Albany; but attempting portraiture, so far succeeded, that, in 1812, his portrait of Governor George Clinton was exhibited, much to the painter's credit, in the Pennsylvania Academy of Fine Arts. He, for many years, painted the portraits of most of the western members of the legislature, and of many others: and I have reason to believe, that in old age he enjoys the blessing of

<sup>1</sup> O. H. Throop. He was located in New York City in 1825.



EZRA AMES  
1768—1836

FROM AN ENGRAVING BY H. B. HALL'S SONS



competency, derived from his enterprise and industry. He has a son who paints miniatures.<sup>1</sup>

#### JOHN RUBENS SMITH — T. PEALE.

The first-mentioned person is an Englishman, and the son of an English artist, who educated him for his profession. He painted portraits in water colors, in New York, in 1812 (perhaps a little earlier), no way distinguished for their merit. I remember his attempting to copy one of Sully's portraits in oil, under his instructions, but it was a lamentable failure.

He removed to Boston and opened a drawing school, for which he was in many respects well qualified; but his manners, and utter want of every feeling necessary for society, rendered his residence there of short duration. He returned to New York, and was a successful teacher of drawing. He likewise occasionally designed, and both etched and scraped in mezzotinto. His design and etching of George Frederick Cooke's monument, erected by Kean to the memory of his predecessor, in St. Paul's churchyard, New York, with the figures of Kean and Dr. Francis, had some notoriety at the time, and more in England since Kean's death. He removed to Philadelphia and, I believe, continues there, a successful teacher of drawing.<sup>2</sup>

*Titian Peale* was born in Pennsylvania; the son of Charles Willson Peale, a naturalist and draughtsman. He executed the drawings of the birds for the first volume of Chas. Lucien Bonaparte's "American Ornithology," and part of those of the fourth volume.

#### THOS. BIRCH.

This artist is the son of William Birch, the enamel painter above mentioned, and was brought to this country in 1794,

<sup>1</sup> Ezra Ames was born in 1768 and died February 23, 1836.

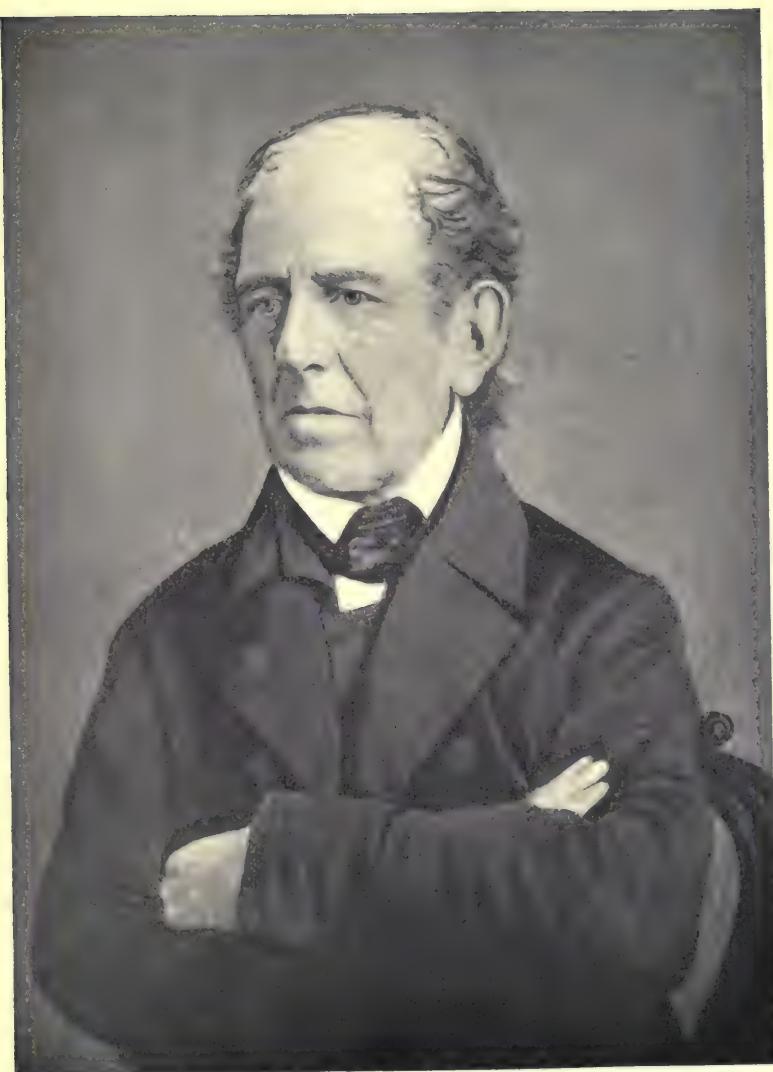
<sup>2</sup> He was born about 1770 and died August 21, 1849, in the city of New York. In person he has been described as "short in figure, with a large head, peculiar one-sided gait and an indescribable expression of countenance." Although not inheriting the conspicuous ability of his father, John Raphael Smith, as an engraver, he nevertheless produced work which has some artistic merit and considerable antiquarian interest.

when he was seven years of age.<sup>1</sup> Like many others of our subjects, he is English by birth, but an American artist. He could from infancy (to use his own expression) "sketch a little." He of course had his father for an instructor: but, as he advanced in life and art, he preferred the instruction of nature, and studied on the banks of the Schuylkill, his father's place of residence being Philadelphia. He had for his companions, in sketching the beautiful scenes near the river, John Wesley Jarvis, Samuel Seymour, and sometimes Thomas Sully; but that could only have been after 1805, and when Birch was approaching manhood.

Mr. Birch is a good landscape painter, and a very fine painter of marine pieces. He has exhibited, at the gallery of the National Academy, Clinton Hall, New York, many masterpieces in this branch of painting. Engravings from Vernet's "Seaports," and other marine subjects, first kindled in him the love of similar subjects. His first regular essays in this department were made at the commencement of the late war between his adopted and his native country. England was known as *his* country, but he felt as an American. The triumphs of the "bit of striped bunting" kindled his enthusiasm, and the desperate fights which could lower the flag and the pride of the boasted mistress of the ocean, were his chosen subjects.

His first picture of this description, painted to order, was the "Engagement of the Constitution and the Guerriere," for Mr. James Webster, a publisher, of Philadelphia. The next was the "Wasp and Frolic," for Nicholas Biddle, the present president of the United States Bank. The battles of the frigate "United States" with the "Macedonian" — those which resulted in Perry's victory on Lake Erie, and McDonough's on Lake Champlain, with a succession of similar subjects — furnished employment to his pencil in the path he had chosen, and in which he stands unrivalled in our country.

<sup>1</sup> Thomas Birch was born in Warwickshire, England, July 26, 1779, coming to America in 1794 with his father. They first settled at Neshaminy Bridge, Bucks County, Pennsylvania, removing to Philadelphia about 1800. Thomas Birch painted a few portraits early in his career, but after 1807 devoted his efforts to marine painting. He died in Philadelphia January 14, 1851.



THOMAS BIRCH

1779 — 1851

From a Daguerreotype



**STEIN.**

A portrait painter of this name was born in Washington, Virginia, but principally exercised his professional skill beyond the Alleghanies. He is said to have had talent.

In 1820 he painted portraits in Steubenville; and the sight of his work, and his manner of working, kindled that latent spark in the mind of Thos. Cole, which has since burst into flame, and thrown a glow over the wilds of America and the plains of Italy. Mr. Stein died a young man.

**PENNIMAN.<sup>1</sup>**

This is the name of an ornamental painter, who flourished in Boston about this time and after. He had more talent and skill than many who aspire to higher branches of the art. If he had had that education, or those feelings, which would have led him to aspire to the character and conduct of a gentleman, he would have been a good artist and a respectable citizen; but he became a drunkard, and died despised or lamented, according to the feelings of those who were acquainted with his talents and his conduct. He had the honor of being the first teacher of Alvan Fisher.

**CHARLES B. KING.**

This gentleman was born at Newport, Rhode Island, in the year 1785.<sup>2</sup> What circumstances in early life led to the choice of painting as a profession I know not, but may presume the inclination to imitate pictures and the objects by which we

<sup>1</sup> John R. Penniman, an artist who lived and painted in Roxbury, Mass., is noted for his well-executed pictures of Boston Common and other views in and about Boston. Penniman was at one time employed by Willard the clockmaker. In Drake's "History of Roxbury," and elsewhere, he is called John Ritts Penniman, but in the record of his marriage in Boston to Susannah Bartlett, September 8, 1805, his name is given as John Ritto Penniman. On the back of a painting by him of "The Last Supper," hanging in the Chancel of the Old North Church, Boston, his signature appears as John Ritto Penniman, which is probably correct.

<sup>2</sup> Charles B. King for many years lived at Newport, R. I., during the summer and passed his winters for forty years in Washington. Mr. King showed his love for his native town by the gift of numerous paintings and several thousand dollars to the Redwood Library of Newport. He died at Washington, D. C., March 18, 1862.

are surrounded, led him (as we find in every instance of boys who have become painters or engravers) to mar his copy and ciphering books, and after a time to copy some print which elicited the admiration of admiring ignorance, and roused the ambition of the youth to become another West or Raphael. When I wrote my "History of the American Theatre," I remarked that all my heroes, future Alexanders, Othellos, Richards, and Henries, began the career of glory by running away — not from the enemy, but their friends. The heroes of the palette and maul stick are equally uniform in their commencement, which is almost always as above supposed for Mr. King.

His first instructor was Edward Savage, who had a mingled establishment, half painting gallery, half museum, from 1788 onwards, in New York. John Crawley was a fellow student with King, and John W. Jarvis had preceded them and set up for himself. I must date Mr. King's sojourn with Savage at about 1800 and on to 1805. I am obliged to guess, as he refuses to satisfy my curiosity by giving me any information. In 1805 he found his way to London, and remained in that city a most assiduous student for nearly seven years, enjoying the benefit of the Academy and the instruction of the benevolent West. In 1809 Mr. Sully found King in the above situation, and they became roommates and fast friends from that time to this. In 1811, when Charles R. Leslie went to London, he there found King, and acknowledges his obligations to his friendship.

The reader of this work will find in the biography of Thomas Sully many particulars relative to his friend C. B. King. Sully says of him, "I found him, as a fellow student, the most industrious person I ever met with. He limited his hours of sleep to four — was jealous of the least loss of time — his meals were dispatched in haste, even then (while eating) he read some instructive book. By this unremitting assiduity he has amassed a fund of useful knowledge." I presume that it is his industry in painting that has served him instead of genius, in which nature has stinted him. It appears that all he has acquired has been by very hard study; and Mr. King is an ex-



BATTLE OF LAKE ERIE  
BY THOMAS BIRCH

From the collection of The Pennsylvania Academy of the Fine Arts



ample of a man of very moderate genius who has acquired much in his profession, and commanded that employment which has made him independent in his circumstances, and an object of attention in society.

In the communication from which I have made the above extract, Mr. Sully continues thus: "He has much mechanical skill, and good taste in architecture. As a man, he is one of the purest in morals and principle. Steady in his friendship, and tenderly affectionate. I have known him receive many injuries, but never knew him to resent one — generally returning good for evil when he had the opportunity: in short, without professing to belong to any *particular* set of Christians, he is the best practical Christian I ever was acquainted with."

Mr. King, as I have said, returned from England in 1812, and I remember with pleasure the picture of the girls and the cat which he brought with him, painted when he and Sully were together in London. He set up his easel in Philadelphia, but did not succeed to his wish, and removed to Washington City in the year 1816. Sully says, "He began the world at Washington with little other materials than his palette, pencils and books; and he has now amassed a secure independence — that is, with his moderate wants."

King has remained a bachelor. He built a house at Washington, and a good picture gallery. In his gallery he has exhibited several of my pictures, and his conduct has not only been honorable but friendly. In 1824 I visited Washington and found Mr. King full of business and a great favorite, assiduously employed in his painting room through the day, and in the evening attending the soirees, parties, and balls of the ambassadors, secretaries of the cabinet, president or other representatives and servants of the people, and justly esteemed everywhere.

He has contrived several mechanical machines for facilitating the labor of artists. He uses a slender rod of wire about a foot long, to ascertain the proportions of his picture, compared with the original. It is gauged with white paint, about an inch from the top, which is held upright at such dis-

tance from the subject as to effect one division — the face of a sitter for example. If the proportion of the arm to the face is wanted, hold it in the same position and place the nail of the thumb in the corresponding place of intersection of the arm on the rod. By applying this gauge to the picture you may correct the proportions. But all mechanical aids are mischievous. The artist should depend alone on his eye.

Mr. King is ever ready to impart instruction. Mr. George Cooke acknowledges with pleasure and gratitude that he was his first instructor, giving him precept and example without fee or reward.

In person and manners Mr. King is prepossessing. He has not the polish of a court, neither has he the duplicity of a courtier. A frankness and naïveté have attended him through life, seldom found in men who have mingled so much in society.

#### DOWSE — WILLIAMS — D. A. VOLOZON.

*Mr. Dowse* is not an artist, but has encouraged the progress of art in America. He is the proprietor of a large number of drawings, and a still greater number of prints, colored and uncolored; fifty-two paintings in water colors, invaluable for their correctness and beauty, and for the truth with which they represent the style, the composition, the drawing, and the coloring of those masters, whose works we rarely see on this side of the Atlantic.

*Williams*<sup>1</sup> painted both in oil and miniature, at this period (1813), in Boston. He was likewise a professor of electricity; and in addition modelled in wax. He was a small, short, self-sufficient man; very dirty, and very forward and patronizing in his manner.

*D. A. Volozon*<sup>2</sup> was a French artist, who painted for some years in Philadelphia, principally in crayons. His exhibited portraits are said to be indicative of patience and industry, as well

<sup>1</sup> Henry Williams was born in Boston in 1787 and died there October 21, 1830. He made silhouettes and painted miniatures and life-size portraits in oil.

<sup>2</sup> Denis A. Volozon made historical pictures in Philadelphia about 1820. He also made a few landscapes.

as classical knowledge of his art. He likewise taught drawing, and was the early instructor of Mr. Paradise.

G. M. MILLER — T. BISHOP — J. PEALE, JUN.

*Miller* was by birth a Scotchman.<sup>1</sup> He would have been an artist of eminence, if he could have made bread enough to support himself and wife, by the profession of modelling. But he came to us before the time when merit could be appreciated, or the pretender known from the artist. His busts of C. W. Peale, Bishop White, Commodore Bainbridge, and Mrs. Jerome Bonaparte, are proofs of his talents. By these talents as an artist he could not live, and from necessity turned gold beater. He died in the year 1818.

*Bishop* painted miniatures in Philadelphia. A lady of this name has exhibited some modelling in wax, probably the widow of Thomas Bishop, and sister-in-law to Miller, above mentioned.

*James Peale, jun.* painted and exhibited sea pieces in Philadelphia; probably the son of James Peale, and nephew of Charles Wilson Peale.

<sup>1</sup> There is evidence that George "Miller" may have been a German, as we sometimes find his name spelled "Muller." He was a man of parts, being potter, stonemason, modeller, a member of the Pennsylvania Academy of Fine Arts, and of the Columbian Society of Arts. In addition to the portrait busts mentioned by Dunlap he modelled those of Washington in 1798, Albert Gallatin and Mrs. Madison. The earliest notice of him in Philadelphia is in 1798.

## CHAPTER III.

FISHER — MUNSON — FRAZEE.

ALVAN FISHER — 1814.

THE following extract from a letter written by this excellent artist and estimable man, in answer to my request for information respecting his career, is so honorable to him, that I publish it, rather than give its contents in my own words:

“I was born on the 9th of August 1792, in the town of Needham, County of Norfolk, State of Massachusetts. While young, I left that town for Dedham, where my connections have resided, and some continue to reside to this day, therefore, I have always hailed from Dedham. Until past eighteen years of age I was engaged in a country store; and greatly against the wishes of my friends (who intended that I should go into a mercantile counting room in this place), determined to be a painter — a fondness for which business the account books of the store in which I was engaged could most abundantly prove, could they be found: they probably would somewhat resemble the old illuminated manuscripts. In consequence of this determination to be an artist, I was placed with a Mr. Penniman, who was an excellent ornamental painter, with him I remained upwards of two years. From him I acquired a style which required years to shake off — I mean a mechanical ornamental touch, and manner of coloring. In 1814 I commenced *being* artist, by painting portraits at a cheap rate. This I pursued until 1815. I then began painting a species of pictures which had not been practised much, if any, in this country, viz: barnyard scenes and scenes belonging to rural life, winter pieces, portraits of animals, etc. This species of painting being novel in this part of the country, I found it a

more lucrative, pleasant and distinguishing branch of the art than portrait painting, which I then pursued. I continued this course until 1819-20, when I gradually resumed portrait painting, which I have practised more or less to this time, so that at present my principal business is portraiture. It is seldom that I am without orders for painting other than portraits. April 1825 I visited Europe. During my absence I travelled in England, France, Switzerland and Italy, visiting all that an artist usually visits. My journey in Switzerland was made on foot, the only way a traveller can see that picturesque country. In Paris I studied drawing at a private life academy, and made copies from the old masters in the gallery of the Louvre. Previous to my going abroad I travelled and painted in many parts of this country; since my return I have made Boston my home, and generally resided there, and am, I suppose, permanently fixed there for life. I believe, sir, that you have not seen a class of my paintings, such for example as the 'Escape of Sargeant Champ,' 'Mr. Dustin saving children from the savages,' 'The Freshet,' 'Lost Boy,' etc. As these paintings and many of the like character were painted to order for gentlemen in this city, it is this class of pictures which have been as advantageous as any other to my reputation as an artist.

"I do not know that I have communicated anything which can interest the public; my life has been without striking incidents; it has been what I apprehend to have been the life of most of the American artists, a life of toil, seeking the realization of a dream — of hope and disappointment — of cloud and sunshine, so that it is difficult, perhaps, to say whether I was wise or foolish in choosing a profession."

I have seen many of Mr. Fisher's early works in scenes belonging to rural life — cattle and landscapes; and remember them as promising that excellence to which I doubt not that his pencil has attained. He opened an exhibition in Boston last year (1833) in conjunction with Messrs. Doughty, Hard-ing & Alexander, which I understand has added to the reputa-tion of all concerned, and given ample remuneration for their

labor. Mr. Fisher's uniform conduct through life has evinced an amiable disposition and perfect moral worth.<sup>1</sup>

#### LUCIUS MUNSON.

This ingenious and lamented young gentleman was born at New Haven, Connecticut, in 1796. Always attached to drawing and painting, he had, however, as he approached manhood, determined to become an agriculturist, and was about purchasing a farm, but a friend, himself a good artist, encouraged him to follow the bent of his inclination and become a painter. He accordingly devoted himself to the study of drawing and painting. I remember him assiduously drawing in New York in 1817 and 18.

He had commenced as a professional portrait painter in New Haven in 1815. In 1820 he visited South Carolina, professionally, and the next year sailed for Bermuda. His mind was bent on visiting Europe, and he painted incessantly for the purpose of accumulating the means necessary to a residence in London, and travelling on the Continent. From Bermuda he went to Turks' Island — took sick and died, I believe in 1822. An amiable man and promising artist cut off in the springtide of his hopes.<sup>2</sup>

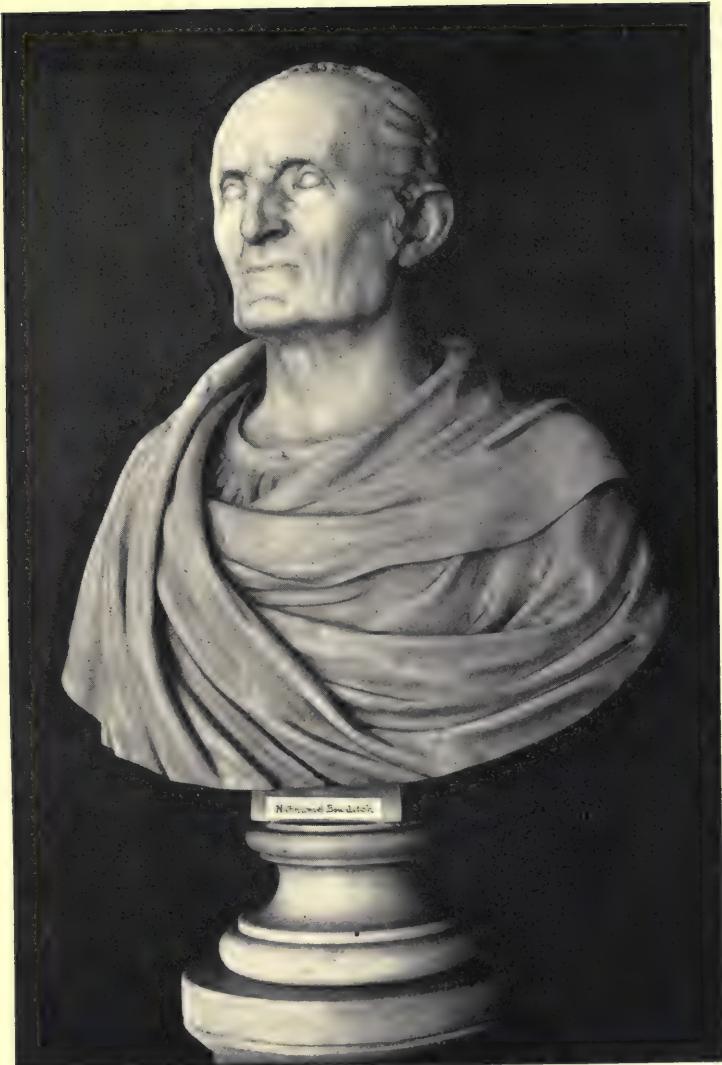
#### JOHN FRAZEE.

The struggles of an individual, who appears to have every circumstance that attends his situation, from the earliest childhood, opposed to his well being, but who ultimately places himself in the rank of those honored for genius and for moral conduct, must be looked upon with admiration by all; and such a one is raised, in my opinion, above the favorite of fortune, who attains equal eminence in the scale of society.

The ancestors of John Frazee were emigrants from Scotland, and landed at Perth Amboy among the early settlers of that place. The family name was Frazer, and was changed to Frazee by the grandfather of John. Our subject was born on

<sup>1</sup> Alvin Fisher died in Dedham, Mass., February 14, 1863.

<sup>2</sup> Lucius Munson was born December 15, 1796. He died in Turks Island July 21, 1823.



NATHANIEL BOWDITCH

1773—1838

BY JOHN FRAZEE

From the collection of the Boston Athenæum



the 18th of July, 1790, in the upper village of Rahway. His mother's name was Brookfield, and he was her tenth child. Shortly after his birth she was deserted by an unworthy husband, and left to struggle with the ills of poverty.

At the age of five John was taken to the protection of his grandmother, Brookfield, whose character was similar to that of her daughter; and from these worthy women the child derived the basis of his moral and religious education. The boy was the household drudge, as well as the outdoor laborer, but cheerfully assisted his aged relatives; even milking the cow, churning, and working for his grandmother, and doing the field work. Neither the schoolboy instruction nor the schoolboy sport, fell in due degree to John; and his principal amusement, when not at work, was to cut the forms of familiar objects out of boards or shingles, and to chalk figures upon the doors. His reward for these efforts was, to have his ears boxed, and the prediction that he would be a *limner*.

John was removed from his grandmother, and placed with a farmer of the name of De Camp, whose character and conduct were of the most deplorable kind. The boy remained in this habitation of vice, a slave to a brutal family, for two years. He had eluded the propositions made to bind him to De Camp, and escaped from this bondage at the age of thirteen, to his mother and grandparents, who joyfully received and protected him.

He was now strong enough to manage and work the little farm of old Brookfield, and his mother procured him the advantage of a little more schooling. Circumstances, however, removed him from the occupation of an agriculturist, and he was bound apprentice to a country bricklayer, of the name of Lawrence.

Another trial awaited young Frazee. The bricklayer took out a license for tavern keeping; and John, in addition to working on the farm, and laying bricks, had to become a tavern waiter. In the winter, when sleighing parties were frequent, many a night was passed in attending upon and supplying the reveller and the drunkard. But even here, with

every temptation and example around him, the precepts of his mother and her mother preserved him. Besides, he had seen the evils of intemperance and gambling; and, at an early age, he resolved to eschew those vices, and kept his resolve firmly.

Sundays were his own, and he devoted them to teaching himself penmanship, and attempting to draw with his pen.

So far Frazee had proceeded in life's career without a knowledge of the instrument which was destined to open a brighter career for him — the chisel: but in the summer of 1808, Lawrence having contracted to build a bridge over Rahway River at Bridgetown, was ambitious enough to wish his name chiseled in a neat tablet of stone, with the date of the year the work was finished. Upwards of forty men were employed on the bridge, two or three of whom were stonecutters from New York, but none would undertake to immortalize the bridge builder. John asked permission to try his hand with the chisel, and the master consenting, he prepared the tablet and engraved on it, "Built by William Lawrence, A.D. 1808." This was the first work with the chisel by the future sculptor. He was now eighteen years of age, active, strong and vigorous, and acknowledged as a skilful workman. From this period the chisel and mallet appeared to him the tools of his choice, and he aimed at becoming a stonecutter instead of a bricklayer.

Even before he was "out of his time" as an apprentice to the bricklayer, he was called upon to exercise his skill as a stonecutter upon a building his master was employed to erect for Peter De Wint Smith, near Haverstraw on the Hudson. He had acquired confidence in his skill, and having offered to undertake the ornamental stone work of the building, his ambition was encouraged by Mr. Smith, and he succeeded to the satisfaction of all parties. I feel a pleasure in pointing out the first monuments of Frazee's progress towards the art he now excels in, and would willingly make a journey to see the tablet of Rahway bridge, and the ornamental work on the house at Haverstraw. I admire the energy of the youth who could thus rise above the depressing circumstances of his early condition;

and I see a lesson to all in the manner his efforts were seconded, and his moral character preserved and improved.

At this time Frazee felt the want of early instruction. Reading, writing, and the first rules of arithmetic were the whole of his learning. As he mingled in society, he felt his deficiencies. But yet he had to look for bread — notwithstanding which he pursued his study of arithmetic, and by the aid of Mr. Wilson of Fairfield, Connecticut, improved himself in useful knowledge. To this friend Mr. Frazee remains unalterably attached. The first years of his freedom passed in bricklaying in summer, making headstones in winter, and in the evenings teaching psalmody.

In the summer of 1813, Mr. Frazee married Jane, the daughter of Garret Probasco of Spotswood, in his native State. For this partner he had prepared a home by purchasing a small house in Rahway, and adding to it a workshop for his business of stonecutting. In 1814 he entered into partnership with a former fellow apprentice, and they established themselves as stonecutters at New Brunswick.

At what time Mr. Frazee made his way to New York, my guide has left me uninformed. I remember him in partnership with his brother in Broadway as a stonecutter. What induced him to attempt modelling the human figure I know not. Mr. Durand tells me that his first attempt was to copy the bust of Franklin. He found himself in the path intended for him, and soon modelled a figure of one of his children eating a pie. I remember the admiration I felt (when in one of our exhibitions of the National Academy, of which he became a student and a member), at seeing a bust of his mother, modelled by him. I am told that as early as 1817 he executed a design representing fruit and flowers, even when he resided in Brunswick, New Jersey.

The first bust Mr. Frazee chiseled in marble was that of John Wells, Esq., 1824; this is in Grace Church, New York. It was executed from imperfect profiles, after his death. From this beginning he has progressed to a perfection which leaves him without a rival at present in the country. The bust of

Mr. Wells was, as I believe, the first portrait in marble attempted in the United States.

At present Mr. Frazee\* is full of employment. He has executed (having been commissioned to proceed to Richmond, Virginia, for the purpose) a bust of Chief Justice Marshall. I have seen with admiration his bust of Daniel Webster, and with more that of Dr. Bowditch: both chiseled in marble with skill and taste. He has also recently executed, with great fidelity, a bust of N. Prime, Esq. of New York. He has seven busts engaged for the Athenaeum in Boston, to which city he has recently been to model the likenesses.

\*Frazee got rid of his partner, but incurred debt which induced hard work among the tombstones, his only employment, and strict economy. So ignorant was he at this time, that he had never heard of the American Academy of Fine Arts at New York, and when told that it was an exhibition of pictures and statues, he was puzzled to know how that could constitute an academy. Conscious of ignorance, and thirsting for knowledge, Frazee applied assiduously to books for instruction. In 1815, he lost his oldest child, a son, and on his tombstone made his first attempt on the human figure — it was a representation of "Grief." At this time, Frazee employed himself in carving for the cabinet-makers in the evening: he likewise cut letters in steel for branding. Removing to New York, Frazee in conjunction with his brother William, opened a marble shop in Greenwich Street, the first of May 1818. Statuary marble costs in the block \$22 per cubic foot. Two thousand dollars have been paid in nine months by Frazee for this article. Mantelpieces and tombstones occupied Frazee for some years, and from 1819 to 1823, his principal study was lettering, which he carried to high perfection. To this was united monumental memorials in marble, which our churches may long be proud of. It was not until the year 1820, that Frazee saw the casts in the old academy. His child's model caused an introduction to Trumbull, who told him that nothing in sculpture "would be wanted in this country for yet a hundred years." Frazee says in all his conversation, he was "cold and discouraging respecting the arts" and exclaims, "Is such a man fit for a president of an Academy of Fine Arts?" In 1825 he finished his first bust in marble, John Wells, Esq. This bust he modelled from an imperfect picture, and then executed it in marble without teacher or instruction. He contrived a machine for assisting him to transfer the likeness of the model to the marble. The monument and bust cost \$1000. At the instance of the Hon. G. C. Verplanck, Congress appropriated \$500 in 1831, for a bust of John Jay, and Frazee executed it much to the satisfaction of his employers, and his own fame. The bust of Nathaniel Prime opened his way to Boston. In 1833, Thomas W. Ward, of that city having seen it, induced his friends to order busts of Daniel Webster and Dr. Bowditch. Webster, at the request of the sculptor, delivered a congressional speech while Frazee modelled. I will give the names of some of the portraits he has modelled more recently, "Judge Story—Judge Prescott—Thomas H. Perkins and John Lowell." In 1831, Frazee entered into a partnership with Robert E. Launitz, who had for two years before worked with him as a journeyman at ornamental sculpture. Mr. Frazee is determined to execute the "whole figure," as he says, without visiting Italy. His first wife died in 1832, leaving him with five children (having lost five) and he is married to a second, Lydia, daughter of Thomas Place of New York. Notwithstanding the prophecy of Mr. Trumbull, Mr. Frazee is in full employment, and the demand for sculpture in our happy country is daily increasing.

## CHAPTER IV.

WEST — INGHAM — MUNGER — BRIDPORT — NELSON —  
BENNETT.

WILLIAM E. WEST.

THIS gentleman is one of those able artists who do honor to our country, and raise its reputation for talent and virtue in Europe; yet I have very imperfect information respecting him.

I suppose him to be the son of William West, the son of the rector of St. Paul's, Baltimore, who went to England and studied painting with B. West in 1789. My obliging and much-valued correspondent, J. R. Lambdin, Esq. upon whom full reliance can be placed, says, that "the father of Wm. E. West resided in Lexington, Kentucky, and was a man of uncommon mechanical talents."<sup>1</sup> Of the son he says, "I know little of the early life of West: he painted miniatures several years before going to Philadelphia, where he studied with Sully," the friend and refuge of all who applied to him. "He practised several years at Natchez, where are many of his best pictures (meaning, of course, of that time). His great patron, and the person who was instrumental in sending him to Europe, was the late Mr. Evans, of that city. He left the United States in 1822; and shortly after gained considerable notoriety by his portrait of Lord Byron, painted at Leghorn. He is now (1833) in London."

In a letter to me, C. R. Leslie, Esq. says, "We have another countryman in England, Mr. W. E. West, who is probably known to you by the engravings from his portraits of Lord

<sup>1</sup> W. E. West was born at Lexington, Ky., December 10, 1788, and died at Nashville, Tenn., November 2, 1857. He was the son of Edward West, a watchmaker and inventor.

Byron and the Countess Guiccioli. In Moore's 'Life of Byron' you will find a very interesting account of the poet, while sitting for his picture, written by Mr. West."

Moore says, "He sat for his picture to Mr. West, an American artist, who has himself given the following account.

"'On the day of appointment, I arrived at two o'clock, and began the picture. I found him a bad sitter. He talked all the time, and asked a multitude of questions about America — how I liked Italy; what I thought of the Italians, etc. — When he was silent he was a better sitter than before; for he assumed a countenance that did not belong to him, as if he was sitting for a frontispiece to 'Childe Harold.''" How he could be a better sitter on this account I know not: perhaps the little word '*not*' has been omitted in Harper's edition. "'In about an hour our first sitting terminated; and I returned to Leghorn, scarcely able to persuade myself that this was the haughty misanthrope whose character was always enveloped in gloom and mystery — for I do not ever remember to have met with manners more gentle and attractive. The next day I returned, and had another sitting of an hour; during which he seemed anxious to know what I should make of my undertaking.

"'While I was painting, the window from which I received my light was suddenly darkened, and I heard a voice exclaim, *E troppo bello!*\* I turned and discovered a beautiful female stooping down to look in, the ground on the outside being on a level with the bottom of the window.''" This was Byron's mistress, the Countess Guiccioli. The painter being introduced to her, and the noble lord appearing very fond of her, he became 'a much better sitter.'

"The next day," proceeds the painter, "I was pleased to

\* As I copy this from Harper's edition of Moore's "Life of Byron," which has, for a frontispiece, an American engraving, marked as from a painting by Wm. E. West, I look in vain for the beauty attributed to the sitter or to the picture — It would be better for the Harpers to save the expense of their *decorations*, for they only deform their publications and do injustice to American art. I protest against such specimens as this of West's "Byron," the portrait of Benjamin West, in Cunningham's Works; that of Mrs. Siddons, and many others. Our arts are not in so low a state as these paltry things would lead us to suppose.

find the progress I had made in his likeness had given satisfaction: for when we were alone he said, he had a particular favor to request of me — would I grant it? I said I should be happy to oblige him; and he enjoined me to the flattering task of painting the Countess Guiccioli's portrait for him.” — This the painter did, and the noble lord told him the history of his “connection with her.”

This appears to me very much like “much ado about nothing,” and I will spare my readers any more of the painter's account of this worthy pair. Leslie says:

“Mr. West is a modest man. His best pictures are from ‘the Pride of the Village,’ and ‘Annette de l'Arbre.’ The pathos and natural expression of the last attracted the admiration of Mr. Stothard and Mr. Rogers, two men whose good opinion is well worth having. His pictures have a merit not the most common in the art. The principal figures *are much the best*. Mr. West spent some years in Italy. If you meet with Washington Irving you will be able to obtain much more information than I can give you about him: Irving and he were very intimate.”

Such is the testimony of C. R. Leslie: it is fully confirmed by Mr. Irving. West experienced some disappointment in respect to selling this portrait of Byron; which he brought to London, thinking no price could be too high for John Bull to give for the acknowledgedly best likeness of the popular poet. He refused a very liberal offer (I am afraid to say how much), and the public feeling fell and the value of Byron's head with it. I have seen but one of Mr. W. E. West's pictures, which is the portrait of William Beach Lawrence, Esq. late our *chargé des affaires* at the court of St. James, London. This is a well-painted portrait, and very fine likeness of the original.

#### CHARLES CROMWELL INGHAM.

Charles Cromwell Ingham was born in Dublin in the year 1796. Descended from a gentleman who came to Ireland as an officer in Cromwell's army, the great protector's name has been given regularly to one of the family of Ingham, until it

reached our painter. We have seen that Gilbert Stuart's father had, in his veneration for the exiled Stuarts, who, by their bigotry, vice, and tyranny, had been driven from the throne of Great Britain, given to Gilbert the additional name of Charles, which the painter dropped on arriving at the years of maturity: so our young Irishman, feeling indignant at old Noll's usurpation of kingly power and abandonment of democracy, dropped the name of Cromwell since coming to man's estate; but hesitates even now as to abandoning an appellation which is associated with so many and so great virtues.

Every artist remembers his juvenile propensity to deform every substance placed before him by the evidences of his imitative genius and love of the beautiful. Every form, natural, artificial, or fanciful, is subjected to the growing desire of rivalling the works of nature and of art, and of fixing the evanescent, or even the imaginary, so as to be subjected to the physical eye. Ingham has said, in conversation, that his first attention to pictures originated in being himself, when a child in petticoats, made the subject for a painter's skill, and placed upon a pile of big books on a chair, to raise him to a level with the artist's eye, who had undertaken to portray him, as well as all the taller personages of the family. From that time he remembers the pleasure he took in examining the portraits at his grandfather's house, and particularly the sparkling gold lace of the old-fashioned habiliments and glittering splendor of the buttons; and soon the whitewashed walls of the kitchen received proofs of his talents whenever he could seize on a piece of charcoal, and work unobserved by the cook.

This childish propensity to imitate persons and objects he saw attracted attention, and he was, of course, pleased with being the object of attention, and carried the proofs of his skill from the kitchen to the higher regions. Full of the animal spirits incident to his age, he was often made the object of amusement to the ladies connected with or visiting his father's family. On one occasion, full of glee and childish prattle, sitting at a table with several ladies, suddenly the door opened,

and a very large woman, of remarkable appearance, entered. "Give me a pencil," cried the child; "give me a pencil, and I will make her picture." The sister of Mr. Cumming (afterwards his teacher), was present, and she gave him a set of her brother's brushes, to encourage his propensity for painting.

The praises bestowed upon his attempts, and the progress he made, encouraged him, and induced his friends to place him, at the age of thirteen, at the Dublin Institution; where he drew for one year, and then was received as a pupil by Mr. William Cumming, the best painter of ladies' portraits ever in Dublin, and a thoroughly accomplished artist.

With Mr. Cumming young Ingham studied four years. Of his teacher he uniformly speaks as being an excellent artist, a liberal man, and a finished gentleman.

After "the Union," when the wealth of Ireland was drawn to England, there were but three portrait painters in Dublin, and they had not full employment. What a contrast does this afford to New York! Of miniature painters there were more and several painters of water-colored views, but they relied principally upon teaching.

The young pupil of Cumming received a premium for a composition in oil colors, representing the "Death of Cleopatra," which, as I have seen, I can speak of as a wonderful specimen of skill, considered as the production of a boy.

Mr. Ingham came to New York with his father's family in 1816, and his "Cleopatra" was exhibited at the gallery of the American Academy of the Fine Arts, at the first exhibition got up by that institution. The young painter was at that time twenty years of age, but with the appearance of sixteen. He soon attracted attention, and was established as a portrait painter; and has continued to paint in this city, from the time of his arrival to this day, with constant employment and uniform improvement. He has exercised his art generally in oil, but has occasionally painted miniatures in water colors, on ivory, with a truth of drawing, beauty of coloring, and exquisite finish, only rivaled by the best and first in the country. He never painted in that style, or with those materials, until

he came to New York. His last miniature (and he says it *shall be his last*), a lady, half length, will bear competition with any in that branch of the art, in all the qualities for which miniatures are valued.

The peculiar style of oil painting which this artist has adopted is (as it respects this country) emphatically his own. It may be designated as the style of exquisite finishing. His process is successive glazings; and he produces a transparency, richness, and harmony of coloring rarely seen in any country. It is my opinion, that no living artist can rival him in this mode of painting. His high finish, added to his knowledge of the more essential parts of his art, has made him principally the ladies' portrait painter.

This style is liable, when unskilfully attempted, to fall into hardness; and, instead of flesh, to represent polished ivory. Some of Mr. Ingham's earlier pictures, after he became an American painter, have this defect. But he has persevered in what he thought a manner suited to his powers, his taste, and his eye; and the public, as well as judges of the art, have rewarded him by applause almost universal and unqualified. His skill and his taste have appeared to be in a state of uniform and progressive improvement.

Besides portraits, Mr. Ingham has produced several compositions of figures in oil, of a size less than life, almost miniature. The most prominent of these is a scene from Byron's "Don Juan." His first very attractive portrait was a young girl laughing. His "White Plume" gained him great applause, but it has been followed by works that throw it in the shade.

With great frankness of manner, and some of the peculiarities of his country, Mr. Ingham is a most pleasant companion, and his virtues render him an inestimable friend. He is among that large class of our present artists who are looked up to, and sought for, in the most enlightened society. He has long been an academician of the National Academy of Design, and an efficient member of the council.<sup>1</sup>

<sup>1</sup>Charles Cromwell Ingham died December 10, 1863.



THE U. S. FRIGATE HUDSON RETURNING FROM A CRUISE WITH A FAIR WIND  
FROM AN ENGRAVING IN AQUATINT BY WILLIAM J. BENNETT AFTER A DRAWING BY HIMSELF



**GEORGE MUNGER — H. BRIDPORT — NELSON.**

*Mr. Munger* devoted himself in early life to miniature painting. He was born at Guilford, Connecticut, in the year 1783. After arriving at years of maturity, that loathsome disease, the smallpox, left him in a state that prevented his pursuing his studies for eleven years. In 1816 he painted miniatures of extraordinary merit, as I am informed by an artist well qualified to judge, and after practising his profession eight years, he died in 1824.

*Mr. Bridport* was born in London 1794, and emigrated to America in 1816, residing in Philadelphia principally, but occasionally exercising his art of miniature painting in other parts of the country. He studied at the Royal Academy and afterwards with C. Wilkin, miniature painter in London.

Mr. Bridport has forwarded the arts of design by teaching drawing and water color painting.<sup>1</sup>

*Nelson* painted portraits in Pittsburgh in 1816, but where he came from or where he went I know not. Chester Harding took his first lesson from studying his portraits, which entitles him to a niche in my temple of immortality, not from any merit of his own, but from that of his pupil. He painted vilely, and required payment for communicating the art he did not possess.

**WILLIAM JAMES BENNETT.**

Mr. Bennett's first appearance on the theatre of American arts was in 1816. He was born in London in 1787,<sup>2</sup> and at a suitable age enjoyed the advantages of the Royal Academy. He was a pupil of Westall's, but seems to have had a greater taste for landscapes than for the species of composition for which his master is most known.

At the age of eighteen he had an appointment connected

<sup>1</sup> Hugh Bridport opened a drawing academy in Philadelphia in 1817 in connection with his brother, George Bridport, and about 1818 he was associated with the English architect, John Haviland, in a school for teaching architecture and drawing. Bridport engraved a few very good portraits in the stipple manner.

<sup>2</sup> Dunlap would seem to be in error in giving the date of birth of Bennett as 1787, as he was engraving in London in 1803. He died in New York in 1844.

with the medical staff of the army, and was sent with the forces which Great Britain, in 1805, transported to Egypt. This voyage opened a fine field for the draftsman and landscape painter, and he improved the opportunity for study. He saw a portion of that country of wonders, which sacred and profane, ancient and modern history has made so familiar to us. But Egypt is not a country to delight a landscape painter — though a country of wonders, it is not in modern days a country of beauties.

The forces amidst which the young painter was enrolled, arrived only to be too late, and the next land submitted to his pencil was Malta. History and the romance of history have shed a lustre over this rocky isle, and the views which Mr. Bennett's portfolio possesses of this frontier of christendom, when the knights of the cross resisted the mighty power of the infidel, are worthy of one who felt that he represented scenes known to fame and dear to the imagination.

After returning home, the artist, still attached to the military hospital, was sent with Sir James Craig a second time into the Mediterranean. Craig is well remembered by the writer when he was the captain of the light infantry company of the forty-seventh; often the guest of my father, and occupying a centre room in the barracks at Perth Amboy, whose ruins mark the time when France and England fought their battles in the woods of America. Under this commander Mr. Bennett visited several parts of Italy in the routine of duty, and Florence, Naples, and Rome with leave of absence. This gave him further opportunity to cultivate the art he loves, and to make drawings of scenes which nature and association render picturesque and interesting beyond most on our globe.

Since his arrival in the United States, Mr. Bennett has exercised the art of both painting and engraving, happily multiplying by one the products of the other. The gallery of the National Academy of Design at New York (of which institution he is a member, and the keeper, *in the sense that term is understood in London*) is yearly decorated by his landscapes and sea pieces, in water colors, the latter altogether un-

rivalled; and at the same time with prints from his engravings.

Within a few years this gentleman has, by taking a wife from the daughters of the land, become an American.

## CHAPTER V.

### ACADEMIES.

CHANCELLOR LIVINGSTON had been a president of the association for promoting the fine arts in New York, and after him Charles Wilkes and others. The institution was almost forgotten for several years. In 1816, De Witt Clinton was the president, and under his influence and that of his friend Doctor Hosack, together with Cadwallader D. Colden, John R. Murray, Charles Wilkes, and William Cutting, an effort was made to revive an institution, the object of which was to cultivate taste, forward the progress of civilization, and all the refinements on which man depends for his enjoyments in life.

The time was propitious in some respects, and by the liberality of Dr. Hosack and the influence of De Witt Clinton, the object was accomplished to a certain extent.

Fortunately, a long building, facing on Chambers Street, which had been erected for, and occupied as an almshouse, was at this time empty. The paupers had been transferred to a palace at Bellevue. Application was made to the corporation, and the place was appropriated in part to the American Academy of the Fine Arts. Money was borrowed from the Bank of New York, by Dr. Hosack, to fit the centre portion of the building for exhibitions. Galleries for pictures and statuary were made ready. The casts were removed, repaired, and put up. Preparations were made for borrowing pictures, and otherwise collecting them for an exhibition in imitation of Philadelphia, for the purpose of furnishing funds to repay the loan, and, as some persons hoped, to establish schools for designing.

De Witt Clinton, the present presiding officer, having used his influence to give this impulse to the body, proposed that Mr. Trumbull should succeed him in the office, and declared his determination to resign it.

Previous to this time, Mr. Jarvis had gained a name justly as a painter of eminence, and Mr. Vanderlyn had recently returned from a residence on the continent of Europe, and had exhibited his noble picture of "Marius," and his unrivalled picture of "Ariadne," besides many fine copies from the Italian masters. In the formation of this intended academy, Jarvis seems never to have been thought of, and Vanderlyn, though at first associated with the founders, very soon retired; and when afterwards asked by De Witt Clinton (Trumbull being president, and the society in operation), to become a director answered, "It is too late." This application was made to Mr. Vanderlyn in presence of the writer, who was then a director, he and Clinton having gone to Vanderlyn's room for the purpose.

Mr. Vanderlyn was right. Previously to the first exhibition, an apartment adjoining the gallery had been allotted to Mr. Vanderlyn for his pictures. It was that afterwards called the library and directors' room. And another apartment had been appropriated to Mr. John Rubens Smith, of London, as a private drawing school (he being a drawing master), in addition to his compensation for services as keeper. This man had knowledge in his profession; but was in his manners abrupt, pretending, at times dictatorial, and at times disgustingly obsequious. He was chosen by the president; but he was unmanageable.

At a public meeting of organizers, Smith rose and stated that he could not occupy the apartments allotted to him for his school, as the parents of his pupils would not allow their children to come to a room adjoining to which a number of indecent pictures were exhibited, making use of a term respecting them still more improper. All present stared at the speaker. He repeated, and concluded by saying that if these pictures were not removed "he declined the office of keeper." Silence ensued. At length a director said, "Very well, Mr. Smith." Smith was confused — again repeated — and stood hesitating. The words were repeated, "Very well, Mr. Smith." "Then I resign the office." "Very well, Mr. Smith." And Dr. Hosack rose, and bowed as he repeated the words. Smith

was bowed out of the room, and out of office. The consequence of some silent influence, however, was, that Vanderlyn removed his pictures, and never would associate or take part with the institution. Mr. Trumbull was thus left dictator.

In the autumn of 1816, about the middle of October, the first exhibition of the revived American Academy of Fine Arts was opened. New pictures and old were borrowed, and all lent gratuitously; except that two hundred dollars were paid to the president for the use of his paintings. The receipts were far beyond expectation, and the directors began to make expenditures, as if they had opened a never-failing mine. On the eighteenth of December 1816, a code of by-laws was adopted. The laws provided that the present board of directors should elect from the stockholders, "a number not exceeding twenty academicians, artists by profession." That "after the election of January the seventh, 1817, twenty associates shall be elected, artists by profession." That "there shall not be more than three academicians in the board of five directors." The duties of the officers were pointed out. The law relative to exhibitions, says, "all artists of *distinguished merit* shall be permitted to exhibit their works." "Amateurs shall be invited to expose in the gallery of the academy, any of their performances which may be thought worthy of exhibition." That "at each stated monthly meeting, two directors shall be appointed visitors," to see that all duties are performed, and *report on the affairs of the academy*.

It was enacted by the legislature, that eleven directors instead of five, should govern the academy. It will be found that the directors of 1817 consisted of three lawyers, two physicians, one hardware merchant, one professor of mathematics, one architect, one drawing master, and two portrait painters. De Witt Clinton delivered an address, and resigned.

At the election of January the seventh, the return of officers of the academy was, John Trumbull, *president*, John R. Murray, *vice-president*, Cadwallader D. Colden, William Cutting, John G. Bogart, David Hosack, Archibald Bruce, Archibald Robertson, Benjamin W. Rogers, William Dunlap, John

McComb, Samuel L. Waldo, and James Renwick, *directors*. John Pintard, *treasurer*; Alexander Robertson, *secretary*; William Dunlap, *keeper* and *librarian*. Of these, including the president, four were artists: seven were lawyers, physicians, and merchants.

Several of the president's pictures were offered to the academy at \$3500 each, for the two largest ("The Woman taken in Adultery," and "Suffer little children"), and others at lower prices. A committee was appointed, consisting of Murray, Hosack, and Dunlap, to purchase, and a debt incurred which could ultimately only be paid by returning the pictures.

This purchase, or debt, was one cause of the failure of the institution to fulfil its intents. The other was, that the president opposed the opening of schools.

After it was found that the receipts of the exhibition *could* be exhausted, and money *could* be wanted, subscribers or shares were solicited, and a person employed and paid to obtain them. They were honored with the title of *patrons*.

During some months of summer weather in 1817-18, the gallery of the statues, or saloon of the antique, was regularly attended by the keeper, and irregularly attended by some few students, and one artist (Mr. Durand), who then was an excellent draftsman; as the casts were made part of the exhibitions, students could only be admitted early in the morning, and the whole business declined.

I will pass over rapidly what I fear may prove to the general reader uninteresting (but what must stand recorded), and come to those events which led to the formation of a real academy of fine arts. In the year 1824-5, the American Academy again invited students to draw from the casts, provided they came between the hours of six and nine, A.M. The opportunity was eagerly sought, but it was soon found that the hope of advantage to be derived from the treasures of ancient art, was illusory. There was no keeper or instructor. The young men who attended at six o'clock — at seven o'clock — were sometimes admitted, and sometimes excluded, and generally had

to wait at the door for hours, if admitted, and then were frequently insulted — *always*, if they had presumed to knock. At length a scene occurred which seemed to put an end to the pretence of an academy being open to students. Of this scene the writer happened to be a witness.\*

I had been accommodated by the common council of the city, with a painting room in the building, and coming to the place generally before breakfast, to prepare for the labor of the day, witnessed the treatment which those who wished to instruct themselves received. On the occasion alluded to Messrs. Cummings and Agate, even then artists, although young, came to the door and found that it was closed; they were turning away, when I advised them to speak of the exclusion to the directors. — They replied, "that it would be useless," and at that moment one of the directors appeared, coming from Broadway towards them. I urged the young gentlemen to speak to him: but they declined; saying, they had so often been disappointed, that they "gave it up." The director came and sat down by the writer, who mentioned the subject of the recent disappointment, pointing to the two young men, who were still in sight. The conduct of the person whose duty it was to open the doors at six o'clock, A.M. was promptly condemned by this gentleman, and while speaking, the president appeared coming to his painting room, which was one of the apartments of the academy. It was unusually early for him, although now probably between seven and eight o'clock. Before he reached the door, the curator of the academy opened it, and remained. On Mr. Trumbull's arrival, the director mentioned the disappointment of the students; the curator stoutly asserted that he would open the doors when it suited him. The president then observed, in reply to the director, "When I commenced my study of painting, there were no casts to be found in the country. I was obliged to do as well as I could. These young men should remember that the gen-

\* At this period some of the gentlemen who afterwards became members of the National Academy of Design, attended for a short time at the gallery, and their names are to be found in the matriculation book, as if regular students of an academy, although there was no teacher and, frequently no admission.

*tlemen* have gone to a great expense in importing casts, and that they (the students) have no property in them"; concluding with these memorable words for the encouragement of the curator, "They must remember that beggars are not to be choosers."

We may consider this as the condemnatory sentence of the American Academy of the Fine Arts.

During the autumn of 1825, S. F. B. Morse, Esq. was an active agent in forming what was called a drawing association. He, as well as his brother artists, and all who wished to study the arts of design desired that schools might be established for the purpose. They saw that the institution called the American Academy of the Fine Arts, had nothing in common with any existing academy for the teaching of art, and that from its construction and direction there was no hope that it could be made to answer the purposes of an academy. They saw that it was a "joint stock company," composed of persons of every trade and profession, who thought the privilege of visiting the exhibitions an equivalent for twenty-five dollars — such persons were the *electors* of the directors, and entitled to be themselves elected directors. Artists could only share these privileges by purchasing stock, and might be controlled in everything respecting their profession by those who were ignorant of the arts. Artists had sprung up who might challenge competition with any in the world, and maintain the challenge.\*

So circumstanced, Mr. Morse suggested to some artists that

\* Artists returned from Europe, who had devoted years to the study of their profession, amid the splendid galleries and collections of England and the continent, where their minds had become filled with devotion to the art, and earnest and anxious wishes for its advancement in their own country; with them they also brought experience, and an intimate acquaintance with the principles and systems on which the flourishing institutions of the old world are conducted. They saw, with regret, the deficiencies of the Academy; the total inaptitude of the system upon which it was conducted; the want of energy in its management; and the little probability that, burdened as it was with debts, and governed by men who knew nothing practically of the arts for whose encouragement it professed to be established, the institution would ever prove a source of good to them, or the community. They saw that in fact the institution was not an academy of arts; that it was merely a company formed for the purchase and exhibition of pictures; that even this purpose was not fulfilled, for there were no funds wherewith to purchase, and the exhibitions were notoriously of the same pictures every year; and that in reality it was to them, as if no academy existed.

an association might be formed "for the promotion of the arts, and the assistance of students." It was merely a plan for improvement in drawing, to be called *the drawing association*; the members to meet a certain number of evenings each week, for mutual instruction and the promotion of union. Each member furnished a small sum for expenses, officers were appointed, and an organized body formed. Casts were produced by the members, and borrowed from the old institution, no enmity was thought of, and the meetings took place in the unoccupied apartments of the Philosophical Society.

The members of this association soon found that it was considered *as dependent* upon the American Academy of Fine Arts, and a director of that institution suggested that the gentlemen should sign the matriculation book, thus connecting themselves as pupils in drawing, painting, sculpture, architecture, and engraving, to the very worthy lawyers, physicians, and merchants who composed and directed the *old academy*, as it began now to be called.

This proposition caused the suggestion of forming *a new academy*. It was proposed by some, immediately to return the casts borrowed from the old institution, but it was thought that it would indicate hostility. All were unwilling to be looked upon as dependent upon an institution which had neglected them, and was inefficient in its present form to the ends they desired. It was suggested that perhaps a plan might be fallen on which the artists might unite with the academy: "and that by becoming parties to a revision and remodelling of its constitution and by-laws, the practical knowledge and experience of the artists, and the valuable collection of the academy, might be rendered reciprocally subservient to the promotion of the art, for whose cultivation they were associated. This was cordially received, and it was the general wish, that it might be found practicable. But before taking any measures to ascertain whether any plan of this nature could be devised and carried into execution, it was thought advisable by several of the members of the association, that some method should be resorted to, of uniting the views, and concentrating

the opinions of all upon the subject of their situation. It was therefore proposed that a committee should be appointed, to draw up and lay before the association, a distinct statement of its views, and of the exact relation in which it stood to the American Academy of Fine Arts."

It was the wish of the associates to have an union with the academy, for though they felt themselves competent to form a new academy to be governed by themselves, they knew the advantages that would be derived from the use of the casts of the old institution (expressly intended by the original founders for the use of students), and the disadvantages of being in appearance, hostile to the gentlemen who composed the body of stockholders of the American Academy. Therefore "it was their wish that there should be but one institution: and they held themselves ready to join, heart and hand, in building it up, so soon as it should be placed on such a footing, that they could unite in it with confidence and with well-founded hopes of such a management, that the energies of all might be directed to the attainment of the noble ends of an Academy of Fine Arts." This wish was communicated to the American Academy, and the hope expressed that means should be found to admit the artists to such share in the direction, as should be for the benefit of all. This wish was reciprocated by the directors, and they transmitted a resolution, which "appointed a committee of three to meet a similar committee of the association, and to confer with them, upon the subject matter of the report, which had been laid before the board."

Committees were appointed, met, conferred and adjourned "leaving the form of the report to be adjusted by the two chairmen."

The result was, that the committee of directors, "engaged or guaranteed to exert all their influence to effect the election of six artists into the board of directors," and six artists were chosen from the artists of the city, "who, if not already qualified," by being stockholders, "should qualify themselves by the purchase of a share each, and be recommended to the electors as representatives of the whole body of artists."

Six artists were unanimously chosen by the associated artists, and four of them not being stockholders of the old institution, one hundred dollars was paid from the treasury of the associated artists for the shares necessary to qualify them.

The associated artists, and those elected to represent them, looked upon the affair as settled, and left the election to take its course; but the evening previous to the election they were informed by an anonymous letter that some of the names given in by them as candidates, would by the intrigues of certain directors be struck off the ticket. They announced that none of their candidates would serve, unless all were chosen. They considered themselves as the judges of their representatives, and of those fit to direct an academy. The election took place, and two of the six candidates chosen by the artists were *alone elected*. They immediately resigned. Here was not only a breach of faith — an injury inflicted by taking the money of the association (which was never returned), — but at the time of the election, the most contumelious expressions were used by members of the directory. The artists were declared unnecessary to the institution; and the writer heard one of the directors, whose name is spared, proclaim that “artists were unfit to manage an academy — were always quarrelling among themselves” — and conclude with these words, explanatory of the transaction “Colonel Trumbull says so.”

“It is worthy of remark, that the names of the six candidates were given in to the officers of the academy, *seventeen days* before the election took place; and so far from any official objection being made to the *mode* or *purpose* of presenting them, that when a difficulty appeared which seemed likely to prevent the acquisition of the hundred dollars, which by agreement were to be paid to render them eligible, that difficulty was removed by a special vote of the directors, which the artists were certainly justified in considering as a tacit assumption of the agreement entered into by their committee, and a pledge for its fulfilment — else, why take the money of the association? That it was so intended, in my opinion there can be no doubt; nor do I believe that the intention was frustrated

through the agency or with the concurrence of the directors; but that there was an agency within the government of the academy, hostile to the union; and that this agency was successfully exerted, is established by the facts.

The artists now resolved to organize a new academy, for their own instruction and the forwarding of the arts; and to govern it, as all other academies of fine arts are, and have been governed, by artists alone.

The National Academy of Design was formed — the officers were elected eighteen days after the repulse which the desire for harmony had experienced. Samuel F. B. Morse was elected president.

Immediately after the organization of the new institution, measures were taken to open its first exhibition; and notwithstanding the many difficulties under which they labored in this commencement of their undertaking, such as the want of a convenient and properly lighted room, etc., the artists succeeded in collecting together such a display of talent as surprised every visitor of their newly formed gallery, consisting of works of *living artists* only; which had never before been exhibited, and which, by the rule of the institution, can never be included in any future exhibition; a plan which insures *novelty* at least. The expenses of this, their first year of existence as an academy, were somewhat greater than the proceeds of their exhibition, and the deficit was provided for by a small assessment upon the members, which was promptly and cheerfully paid. Not discouraged by this result, they immediately determined on another effort in the ensuing year; and to defray the expenses of the school, they concluded to receive from every student a small sum, sufficient to meet the expenses of lights and fuel. In their second annual exhibition (in which was found a more splendid display of living talent than had ever before been presented in this city), they were more successful; their receipts not only defrayed their expenses, but left them something in their treasury. Now, however, their greatest difficulty arose — the room in which the students assembled to prosecute their studies, had been, till this time, loaned to them;

but the society which had so generously befriended the Academy, could spare the room no longer. No alternative, therefore, was left to them, but to hire a room, or break up their school. An application for assistance to the common council, was not listened to; they therefore resolved to incur the risk of hiring for the year, the room in which they had made their exhibition, over the Arcade baths in Chambers Street.

They afterwards removed their schools and statuary to Clinton Hall. A noble collection of casts has been opened to students, and the eighth annual exhibition proudly announced and universally acknowledged as the most encouraging proof of the progress of the fine arts in the country, and of the propriety of the measures adopted by those who organized, and in despite of misrepresentation and obliquy, support the National Academy of Design.

#### SOUTH CAROLINA ACADEMY OF FINE ARTS.

“In January 1821, my friend Morse had several conversations with me about the practicability of establishing an academy” (this is from Mr. Cogdell). “We agreed to have a meeting — we solicited the Main Hall of the city. Mr. Morse moved that the honorable Joel R. Poinsett take the chair; Mr. Jay, that Mr. Cogdell act as secretary. Mr. Morse then submitted a resolution asking of the council a site in the public square for the building, and we adjourned.

“A number of artists and amateurs were requested to meet at my office, where the first organization was made of the Academy of Fine Arts. Gentlemen were named officers and directors; on my writing to them, they accepted. Thus was brought into existence the South Carolina Academy of Fine Arts.

“JOEL R. POINSETT, President.

*Directors.*

Samuel F. B. Morse,

Charles Fraser,

Joshua Cantir,

John S. Cogdell,

John B. White,

Wm. Jay, architect,

Charles C. Wright, die sinker,

William Shields,

James Wood, engraver.

Chs. Simmons, engraver.

"The legislature granted a charter, but my good sir, as they possessed no powers under the constitution to confer taste or talent, and possessed none of those feelings which prompt to patronage — they gave none to the infant academy. We have had as splendid exhibitions as I have seen in any other city. On the presentation of my bust of Dr. J. E. Holbrook, I received, from the directors, under the eleventh rule, the title of academician; but *cui bono?*

"The institution was allowed, from apathy and opposition, to die, and the property has been sold recently to pay its debts; but Mr. Poinsett and myself, with a few others, have purchased with a hope of reviving the establishment."

## CHAPTER VI.

DURAND — HARDING — REINAGLE — MARSIGLIA — HERRING  
— GEORGE AND JOHN V. DIXEY — TOWN — NEWTON  
— GONDOLFI — EVERE — SCARLETT —  
COFFEE — QUIDOR.

### ASHUR B. DURAND.

THIS gentleman, although our first engraver, by universal acclamation, has passed so far on the journey through life with so few of those struggles or vicissitudes which give pungency to the tale of the biographer, that I have little more to say of him, than that he is one of the most amiable men I have known as well as one of the best artists.

Ashur B. Durand, engraver and painter, was born at Springfield, New Jersey, in 1796. His father being a watchmaker, gave him a very early opportunity of scratching on copper, which, with drawing, was his delight from infancy. Finding that he could produce pictures from the plates of metal he worked on, by a process of his own in printing, he beat out pieces of copper, made tools to suit his hands and his notions of what such things should be, and finally, before his apprenticeship to an engraver, arrived at making something like an engraver's plate, and producing a print from it. One of the evidences of his propensity to engraving at a very early age, is a powder horn, which he ornamented with figures and flowers, and is still preserved by him as a curiosity.

We all know that the most laborious patience is a necessary qualification for excelling in the art of engraving, but this qualification was denied by nature to young Durand, and only acquired by the effort of a superior mind. The first exercise of his patience occurred thus: A French gentleman who employed the elder Durand in his business of repairing watches,



ASHER B. DURAND

1796 — 1886

BY HIMSELF



saw some of the boy's prints, and much pleased with the evidence of talent, requested him to engrave a portrait of a friend which he had on the lid of his snuff box. This was a task which Ashur perceived to be beyond his power, but he was ambitious and was persuaded to undertake it. He procured a proper plate — made a drawing from the snuff box — transferred it to the copper and began. Two days he worked incessantly, and then became impatient. Two whole days, and yet but little progress made on one piece of copper. He then in some sort, by anticipation, found how tiresome it is to work months and years on one plate. He was about giving up the portrait, but his better genius prevailed, and he persevered until he produced a work that excited the admiration of the owner of the snuff box and encouraged himself.

During this early period of his existence books were sought after with avidity, but it was to examine and study the pictures in them, rather than for the information to be derived from letter press. The images presented to his mind by the painter and engraver, filled it with a delight that almost excluded the ideas of the author as given by the printer.

In the year 1812, he was apprenticed to Mr. Peter Maverick, above mentioned, the son of Peter R. Maverick. During this apprenticeship his principal employment was copying from English book engravings for publishers — illustrations for Scott's works making a part. But becoming intimate with Mr. Samuel Waldo, he received advice and instruction from that gentleman respecting portraiture, which led to his execution of his first engraving in that department, where he now stands pre-eminent. Mr. Waldo had made a study from a beggar, hired for the purpose, which gained him much credit on its exhibition; and young Durand engraved a plate from it, following the dictates of his own judgment and evincing his powers in original engraving.

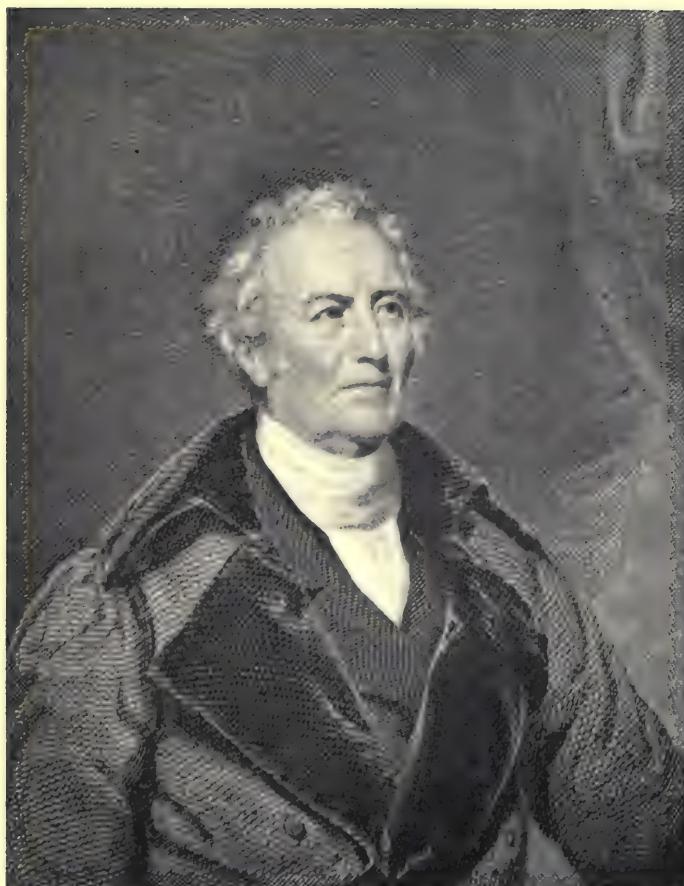
In the year 1817 Mr. Durand's term of apprenticeship expired, and he entered into partnership with Maverick. At this period Durand attended at the school of the antique belonging to the American Academy of the Fine Arts, which for

a short time assumed the character of a real academy. I was a director and the keeper, but Durand's skill in drawing far surpassed the keeper's. He was an artist before he came to the school, which indeed was only opened to students before breakfast, or from six to nine in the morning, and that for a short period. While the partnership with Maverick lasted, the usual employment of Durand was similar to that of the apprenticeship; copying prints from English books and working on plates for bank notes.

The preference which Trumbull gave to Durand by employing him to the exclusion of Maverick, broke up the partnership, and Mr. Durand opened a separate establishment. The skill displayed by the engraving of the plate of "The Declaration of Independence," placed Durand at the head of his profession in America. The engraving was made from the miniature portraits in the painter's small finished picture, and happily the likenesses are admirably preserved, and some of the defects of the original in the drawing, amended.

Soon after the completion of this three years' work, for which he received the very inadequate sum of three thousand dollars, he designed and engraved his "Musidora"; but his graver was in constant demand from that time to this for portraits of various dimensions.

A few years ago Mr. Durand became the purchaser of Mr. Vanderlyn's beautiful picture of the Sleeping Ariadne, and he has at intervals employed his burin in engraving a plate from it, which I have seen nearly finished, and which will immortalize him as an engraver. In the meantime, the engraver has solaced himself for the tedious operations of the burin, by employing the more rapid agency of the pencil and palette. The first effort he made with these instruments was a portrait of his mother. The next, and the first that I saw, was a portrait of John Frazee, since eminent as a sculptor. In portrait painting Mr. Durand has gone on in rapid improvement until his pencil may be said to rival his graver. I will mention as I recollect them at the moment; his portrait of Governor Ogden, of his native State, a worthy Revolutionary veteran who



JOHN TRUMBULL

1756—1843

FROM AN ENGRAVING BY ASHER B. DURAND AFTER A PORTRAIT BY WALDO AND JEWETT  
The original portrait is in the collection of the Trumbull Gallery, Yale College



never deserted the cause of his country, and that of James Madison, one of the sages of that Revolution and a framer of our federal constitution, who has defended it with his pen, and as chief magistrate, supported its dignity by a war with Great Britain declared in opposition to the great aristocratical interest of the nation. This last portrait was made by Mr. Durand in 1833, and for the purpose he visited the ex-president at his residence in Virginia, experiencing the pleasure of the conversation of the veteran statesman, and that flowing from the first approbation elicited by his picture.

Mr. Durand was an original member of the National Academy of Design, and has long been one of the council, and is now likewise the secretary of the institution. The exhibitions of this academy have been uniformly enriched by his engravings and paintings. A group of his three children I remember with pleasure, and lately a group of two ladies, small full lengths, of still greater merit. But, not confined to busts or full-length portraits, Mr. Durand has produced several landscapes of unquestionable excellence.

He has lately been called upon by the president of the nominal American Academy of the Fine Arts, to cut an inscription upon a brass sword, which, as it seems to contradict the statement made to Mr. Herring, which I have inserted in this work, calls for my notice. This inscription runs thus: —

“This sword was taken from a German soldier,  
by John Trumbull,  
In a skirmish near Butt's Hill, Rhode Island,  
August 29th, 1778.”

The reader will find, p. 24, vol. ii. of this work, the following words: “A few days before the battle of Trenton” (that is, in December 1776), “news was at that time received that the British had landed at Newport, Rhode Island, with a considerable force. General Arnold was ordered to proceed to Rhode Island to assume the command of the militia, to oppose them; and Trumbull was ordered to proceed with him as adjutant-general. The headquarters were established at Provi-

dence for the winter; and there, in the month of March Colonel Trumbull received his commission as adjutant-general with the rank of Colonel; but dated in the month of September instead of the month of June."

This was copied from a ms. written by Mr. Herring, and dictated by Mr. Trumbull. It proceeds to state that the commission was returned to Congress declining the service, and the resignation accepted. I have shown that this acceptance is recorded as of the resignation of John Trumbull *deputy* adjutant-general, and is dated in March 1777. Mr. Herring's ms. proceeds thus: "A correspondence of some length ensued, which terminated, after some weeks, in the acceptance of the resignation, and thus his military career terminated." That is, in March 1777. In the ms. in his own handwriting, he states the resignation to be April 19th, 1777. "He then," continues his amanuensis, "returned to Lebanon (to the object of *his first love, he said*), and afterward went to Boston to profit by studying the works of Copley and others, where he remained until 1779." This statement is the same as that published in the National Portrait Gallery, under the patronage of the academy over which Mr. Trumbull presides — yet here, in 1834, we have it recorded in brass, that he took a sword "from a German soldier in a skirmish near Butt's Hill, Rhode Island, August 29th, 1778." The reader will recollect that both statements are from Mr. Trumbull.

As an engraver of flesh Mr. Durand stands unrivalled in America, and by his truth of drawing he gives portrait engraving all the advantages of the likeness preserved in the original paintings placed before him. His heads in Herring and Longacre's National Portrait Gallery are perfect representations of the painters' copies from nature.

In a late letter from Horatio Greenough to Washington Allston, he says, that "Durand's engraving after Harding's portrait of Charles Carroll, which he showed in a coffee house at Florence, quite astonished the Italians; they would hardly believe that it was executed by an American."

Mr. Durand's character is that of the most perfect truth and



ARIADNE  
From an engraving by ASHER B. DURAND after a painting by JOHN VANDERLYN



simplicity. As a husband, a father, and a citizen, he is without blemish from evil report. He is an honor to those arts which delight to honor him.<sup>1</sup>

#### CHESTER HARDING.

*From himself.*

"I was born in the town of Conway, Mass. Sept. 1st, 1792. My childhood and youth were spent in the way common to children of poor parentage, in this portion of the country; the winter months devoted to the acquisition of the rudiments of education, and the remainder of the time to agricultural pursuits.

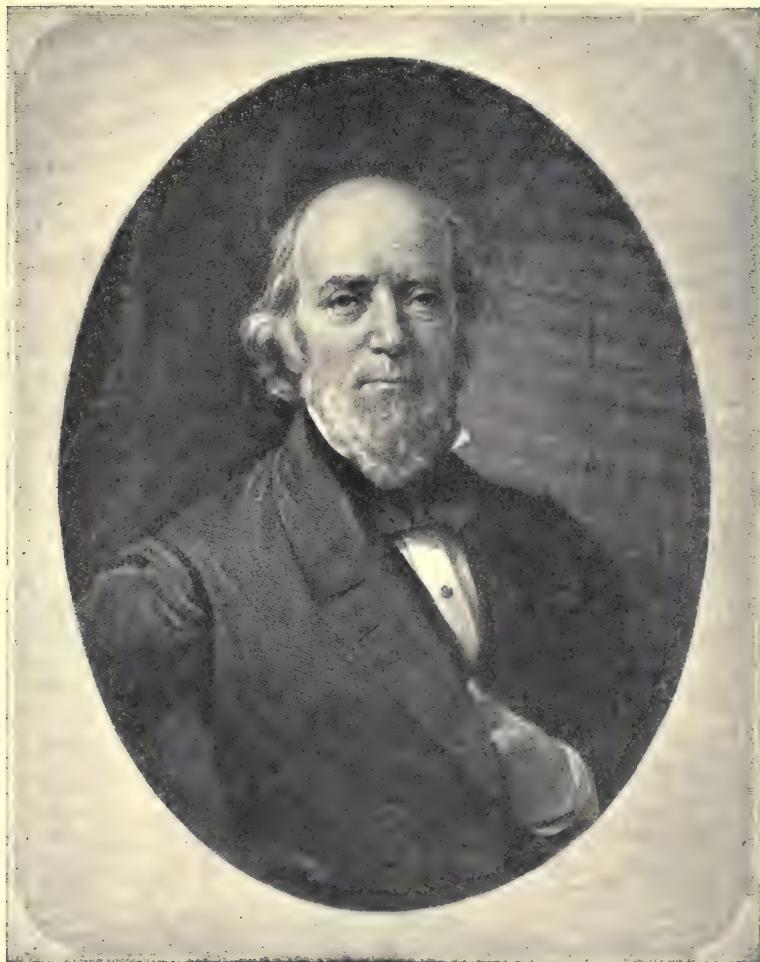
"At the age of twenty-one I began the trade of chairmaking with my brother. This mode of life I followed for about two years; but as I did not entirely fancy the calling, I embraced the first fair prospect that presented itself of my bettering my means of living. I tried various ways of accumulating property, amongst which was keeping a tavern in a country village in the western part of New York. This and all others failing, I embarked at the head of the Allegheny River in a 'flat,' with my wife and one child, and floated down this beautiful stream in search of adventures.

"Pittsburgh was now to become the theatre for the new part I was to take in the great drama of life. I had no distinct notion of what I was to do for a living, and I felt for the first time in my life that I was a penniless stranger. After overcoming a great many difficulties, I opened a sign painter's shop, and continued in that branch of the useful arts until July 1817. During this period (a year and a half) I conceived the idea of painting portraits. I had become acquainted with a Mr. Nelson, 'an ornamental sign and portrait painter,' as his advertisement ran, and was much enamoured of his pictures. I sat to him for my own portrait, and also caused my wife to sit for hers, although I was by no means in a condition to afford the money they cost, which was ten dollars each.

<sup>1</sup> Time has fully justified Dunlap's appreciation of Durand's ability as an engraver. His subsequent career as a painter and his high personal reputation sustained to the end of a long life reflect credit to this day upon the history of American art. He died September 17, 1886.

Mr. Nelson was one of that class of painters who have secret modes of painting faces, and would sell a 'receipt,' but saw no advantage that could possibly grow out of his *giving* his experience to another; so that I never saw my own portrait in an unfinished state, nor would he let me be present at the painting of my wife's portrait. Here I must date the commencement of my present line of life. These pictures, although as bad as could well be produced in any new country, were, nevertheless, models for my study and objects of my admiration. Soon after I took these pictures home, I began to analyze them; and it was not long before I set a palette, and then seating myself before my wife, made my first attempt. In this I was eminently successful; and I question if I have ever felt more unalloyed pleasure in contemplating what I might consider at the time my pet picture, than I did when I first discovered a likeness to my wife in my own work. This success led me to think much of portrait painting, and I began to grow disgusted with my vocation, neglected my customers, and thought seriously of following my newly discovered goddess, regardless of consequences. I now conceived the plan of going to Kentucky, which was almost as soon executed as formed. During my residence in Pittsburgh I painted a few portraits, perhaps ten or twelve, and in each I could always trace some remote resemblance to the originals. This gave me some confidence in myself, so much so that I ventured, though with some misgivings, to announce myself as a *portrait painter* in the town of Paris, Kentucky.

"Here my mode of life underwent a great change. I was now pursuing a profession which had always been deemed honorable, though of that circumstance I had not the most remote idea. I regarded it in a more favorable light than I did the calling I had just abandoned, because it gave me more pleasure in the prosecution of it, not that it was more honorable. I took rooms and commenced business at once. My price was \$25, which to the high-minded Kentuckians was a trifle, though to me it seemed exorbitant; but that price I was advised to charge, and at that price I opened my new shop.



CHESTER HARDING  
1792—1866  
FROM A PORTRAIT BY HIMSELF  
Engraved by H Wright Smith



"In this small town I painted near a hundred heads, and found that I was sufficiently in funds to enable me to visit Philadelphia. I forthwith set off, and passed five or six weeks in looking at the portraits of Mr. Sully and others, and then returned to Kentucky to renew my labors with increased strength. I had now begun to think more favorably of my profession, and I determined to distinguish myself in it. I felt at the same time that there were more difficulties in the way than I had dreamed of before I went to Philadelphia. A knowledge of these difficulties I believe for a while impeded my progress. I thought that my pictures, after my return were not as good as those I painted before I had thought so much of the art and its intricacies; and I am now persuaded that the knowledge of the many obstacles that I must overcome before I could arrive at distinction in the art, had the effect of intimidating me, and it was a good while before I could get into my former free style of painting. About this time too, the currency of the State became sadly deranged, and all classes were obliged to curtail their expenses, so that my affairs did not prosper so well after I returned from Philadelphia as they did before I went.

"I shifted my place of residence several times, but failing to produce any very considerable interest in my favor, I made a grand move to St. Louis, Missouri.

"I had the good fortune to meet with constant occupation and at the advanced price of forty dollars. I remained in this place until July, 1821. During my stay here, I greatly improved my pecuniary circumstances, and for the first time began to think of visiting Europe. In the autumn after I left St. Louis, I made my *début* in the city of Washington. I painted a few heads for exhibition; so that by the time Congress met, I made something of a display. I was successful beyond my most sanguine expectations. I painted something like forty heads, during this winter and spring. The autumn following I went to Boston, chiefly on a pilgrimage to Stuart. I saw him and many of his works, and felt, as every artist must feel, that he was without a rival in this country. I

spent a week or so in Boston, and then went back to my native country, Massachusetts, with my mind filled with feelings very foreign to those I started into the world with, many years before. I had while at Washington become acquainted with Mr. E. H. Mills, our senator at that time in Congress, who induced me to open rooms in Northampton. Here I painted a number of heads; and while in that town I was employed by some gentlemen living in Boston, who thought so favorably of my pictures, that they urged me to go to that city and establish myself. I said no — not while Stuart was there. But they urged me so much, and at the same time offered to procure several sitters for me, that my reluctance was overcome, and I accordingly found myself in the same city with Stuart, seeking employment from amongst his admirers.

"The gentlemen who urged me to come to Boston, more than fulfilled their promises. They brought me many sitters, and in all respects were deserving of my highest gratitude. My room became a place of fashionable resort, and I painted the enormous number of eighty heads in six months; and I verily believe, I had more than twice that number of applicants for portraits in that time. Mr. Stuart is too well known to allow of the supposition that my portraits could bear any sort of comparison with his; yet, such was the fact, that while I had a vast deal more offered than I could execute, Mr. *Stuart* was allowed to waste half his time in idleness, from want of sitters. Is not this a hard case? I can account for this public freak only in the circumstances of my being a back woodsman, newly caught; then the circumstance of my being self-taught was trumpeted about much to my advantage.

"Perhaps, to the superficial observer, there is no circumstance in the history of an artist, that carries such a charm with it, as that of being self-taught — while to those competent of judging, it conveys no other virtue with it, than that of perseverance. By self-taught, is here meant not having any particular instructor. It matters little how an artist arrives at a sort of midway elevation, at which all with common industry may arrive. But it is the man of genius, who soars above the



LOAMMI BALDWIN, 2d

1780—1838

BY CHESTER HARDING

From the collection of Mr. Loammi F. Baldwin



common level, and leaves his less-favored brethren to follow in his track with mingled feelings of envy and admiration.

"I now found myself in funds sufficient for a trip across the Atlantic, and notwithstanding the thousand times I had been told that I could learn nothing by going to London, and the pressing business I must give up, I set sail for Liverpool the first of August, 1823.

"On arriving in London, I found myself in a wilderness of art, and an equally dense wilderness of people. For a month or two my mind was in the greatest confusion. I was perfectly solitary; and from seeing so much of art, instead of being stimulated to exertion by it, became in a degree indifferent to all the sublime works that were within my reach. I felt that the old masters had been much over-rated, and that the greatest merit their works possessed was, that they bore the undoubted marks of antiquity. I don't know whether any other artist, on his first visiting the treasures of art in the old world, has been for a time satiated with them as I was. But my experience proves satisfactorily to me the truth of the hackneyed quotation of 'Drink deep, or taste not,' etc. By degrees, however, as I became familiar with the works of Sir Thomas Lawrence, Sir Joshua and others, I began to perceive a change of feeling towards the old masters. I began to see new beauties every day in Raphael's cartoons, which at first struck me as little better than scene painting at the theatre.

"If I was peculiar in my feelings of indifference, I cannot account for it to myself. I am willing to confess, however, that on my first arrival in London, my solitary life was made more so by the contrast that I was forced to draw between my lonely situation in London, and that I so lately left in Boston. I was now left to myself, and my thoughts naturally turned upon myself; and perhaps I felt more mortification than I was willing to admit, at discovering that I was not so rich in acquirements as my friends had very innocently led me to think. While in this state of mind, I did not derive all the advantage from my opportunities that I might have done, had my mind been bent on improvement alone.

"In a short time I began to get rid of this apathy, and it soon became my greatest pleasure to visit those very works, which had at first so disappointed my expectations. I soon found that my funds were insufficient to support me *one* year in London, though I thought them ample for two; and it became necessary that I should paint portraits, or shorten my contemplated visit. Amongst my first, was a head of Mr. Rush, our minister in London at that time.

"I was more than usually successful in the likeness. It had the effect of inducing others to sit, and it was the indirect means of introducing me to the Duke of Sussex, whose patronage I subsequently enjoyed to a considerable extent. I was indebted to his royal highness for an introduction to the Duke of Hamilton, who was particularly kind to me during the whole of my stay in Great Britain. He sat to me for several portraits of himself, and invited me to stay with him at Hamilton Palace, which invitation I gladly accepted. I spent near three weeks at this splendid place. There are few richer galleries in Great Britain than that of Hamilton Palace; and amongst its rare gems is the original 'Daniel in the Lions' Den,' by Rubens, many splendid Van Dycks, etc.

"During my stay in England I had the good fortune to spend a few weeks at Holkham, the seat of Mr. Coke. Here I saw a great deal of high life; and it requires but little imagination to see, that the transition from the backwoods of Missouri to this seat of luxury and elegance, was most imposing, and, in some respects, embarrassing. My mornings were spent chiefly in looking at the 'old masters,' and the afternoons in shooting. In early life I had been in the frequent habit of shooting bears and other large game; but on this occasion I felt almost as ignorant of the fashions of the field as I was of those of the dinner table and drawing room. However, the sport of killing pheasants and partridges, that at first seemed to me so trifling, became, in a short time, very interesting. I met a good many noblemen of high rank during my visit here; and one of the most distinguished by the distinguished, was Mr. Chantry. I had the pleasure of shooting by his side by day, and sitting by his side at dinner.



MRS. DANIEL WEBSTER  
BY CHESTER HARDING

From the collection of Mrs. Charles H. Joy



"I was an exhibitor at Somerset House, every year while I was in England. I always profited by the comparison of my pictures with those about them, although it was always at the expense of my vanity. I invariably found that my pictures looked better to me, while in my own room, than they did by the side of the distinguished artists of the day. I used sometimes to indulge the feeling, that I had not justice done me in the hanging of my pictures at the Royal Academy: but I was compelled to admit, after due reflection, that the committee had done me more justice in placing me where they did, than if they had placed me more conspicuously in comparison with better painters. And I am led to believe, that the body of artists who have the management of this great institution are actuated by feelings entirely liberal, free from jealousy or envy. There is a charm in the bare walls even of Somerset House, that excites a student to emulation: but when those walls are filled with the works of cotemporary artists, one cannot but feel proud of his profession, and disposed to give himself up to its study, caring for nothing else. Unfortunately for that state of mind, which is such perfect bliss, the worldly cares about house rent, food, and clothing, for his wife and children, will break the spell. I am thoroughly convinced, that had I been a bachelor, when I was in London, I should have been there at this time. But I then had a wife and four children, which rendered it necessary that I should realize a certain amount of money every year. When an artist is harassed in his financial concerns, his mind is in no state to pursue the arts with pleasure or profit. In the course of the three years I was abroad I painted to the amount of 12,000 dollars; which sum was just sufficient for my expenses.

"I visited Paris; but my stay was so short, and my total ignorance of the language of the country so great, that I will make no comment upon the artists or the schools in that city. I returned to Boston in the autumn of 1826; since which I have made it my headquarters."

The frank and manly manner in which Mr. Harding answered my request to contribute a portion to my "History of

the Arts of Design," by giving me some notices of himself and his progress, has induced me to publish the above in his own words. I can add little to the information it contains.

My personal knowledge of this gentleman is slight, and made at intervals. When I was painting portraits in Utica he introduced himself to me in my painting room, and I was pleased with his appearance and manners. I noticed that he immediately selected the best head I had painted there — a proof of a true eye and taste. I again met him in Boston and witnessed the impression his talents made in that city previous to his going to Europe.

Of late Messrs. Harding, Fisher, Doughty, and Alexander, have, in conjunction, exhibited their pictures in Boston with great effect; and as I am informed, with great profit, both in money and increased reputation.

Mr. Harding, I am told, has purchased a beautiful country seat in the neighborhood of Northampton, in his native State, where he and his family will probably enjoy the fruits of his industry, perseverance, and talents. He is now acknowledged as standing in the foremost rank of portrait painters in the United States.<sup>1</sup>

#### HUGH REINAGLE.

Mr. Reinagle was born in Philadelphia. His father was a professor of music, and partner with Wignell in the Chestnut Street Theatre. Hugh was a pupil of John J. Holland. He painted landscape both in water color and oil. A panorama of New York was painted by him, which was exhibited in Broadway. For many years he was principal scene painter at the New York theatres; and in 1830 went to New Orleans, in consequence of offers from Mr. Caldwell, manager of the American Theatre at that place, and there died of Asiatic cholera in 1834. Mr. Reinagle was a man of amiable disposition, correct conduct, and unblemished reputation. He left a widow and large family, I fear slenderly provided for.

<sup>1</sup> Chester Harding died in Boston April 1, 1866.

## G. MARSIGLIA.

Mr. Marsiglia, a native of Italy, arrived at New York about the period of 1817. He has painted many portraits, and exhibited several historical and other compositions of merit. He finishes with care, and colors with great clearness and brilliancy—not always with harmony. His productions of the complicated kind are remarkable for great beauties and obvious faults. He is an academician of the National Academy of Design, and is esteemed for his amiable manners and correct deportment.

## JAMES HERRING.

This intelligent and very enterprising gentleman is, like several other American painters, a native of England. The progress of the arts of design is at this time facilitated by the persevering enterprise of Mr. Herring as a publisher.

James Herring was born in London in the year 1796, and brought to this country by his father at the age of ten. The father was one of the many who sought in the United States of America the protection of a government more perfect, or less oppressive to the plebeian population, than that of Great Britain. Arriving at New York, he established himself as a brewer and distiller in the neighborhood of the Bowery; but the business failed in 1812, in consequence of circumstances connected with our second war with England. Two years after, James was left, by the death of his father, without property or profession, and with a wife, at the age of eighteen. He had served his father in his brewhouse and distillery, but had no inclination to be the servant of a stranger. The spirit of the country was upon him, and he resolved to choose his own path in life. As a boy he had outdone his schoolmates in drawing, the desire to become a painter had grown with his growth, and he now thought of painting as the means of present subsistence and future prosperity. But the difficulties attending the commencement, and the struggles necessary for the present support of a family, required uncommon energy, and he possessed it.

He applied to a person of the name of Thatcher, who was then publishing prints manufactured by himself, and suited to the time; such as fights between our frigates and the English; and young Herring was employed by him to color these triumphs of genius and patriotism. John Wesley Jarvis was engaged in scraping mezzotintos for the same market, and Herring got some employment in coloring from him. But a publisher of maps was his best patron; in coloring these his wife could assist him, and with her aid he earned a decent living. The patron, however, did not do so well, and found it necessary to make a precipitate retreat without notifying his creditors, among whom was Herring. Fortunately, the young man found that his debtor had stopped at Philadelphia, and he pursued him on foot, found him, and obtained part of the money due to him. But his employment in New York had been diminished by the failure of the map maker, and he looked about him for something in the city to which fortune had led him that might supply the deficiency; and he found it. Matthew Carey was a map publisher, and was willing to give him as much work as he could undertake. He removed his wife to Philadelphia, and they jointly carried on the business of coloring maps, until finally they employed girls to assist them, whom they taught. Carey paid three dollars a hundred, and Herring & Co. could make a clear \$20 a week. Such particulars of the steps by which a youth makes his way up in the world, are very interesting to me — I hope my readers participate in my feelings.

His attention was called to drawing, at this time, by an application for a profile. This led to making profiles and coloring them. He then attempted a delineation of the whole face; and by a successful experiment made in New Jersey, he succeeded in gaining employment in that State as a portrait painter in water colors, and finally in oil. From New Brunswick to Easton he was the portrait painter. A citizen of New York saw his work, and invited him thither to paint some members of his family. This succeeded, he had more applicants, removed his family to the great commercial metropolis,

and in a short time was an established portrait painter in the Bowery, near the spot at which he commenced life in the brewhouse and distillery of his father.

A fit of sickness caused him to reflect on the helpless situation of his wife and children if he should die, and he projected the establishment of a circulating library, which in such an event they could continue. When restored to health he, by the perseverance of several years, at times when not employed in painting, accomplished, and finally established one in Broadway, where it now yields him a handsome annual income of \$1500. This success, and the intercourse with prints and books, suggested that scheme of publication to which I alluded in commencing this memoir—"The National Portrait Gallery," a work honorable to our country.

Mr. Longacre of Philadelphia having a project of the same nature in agitation, the two were united, and the work now gives employment to many of our engravers, and stimulates to that exertion on which the progress of the fine arts depends. I have seen twelve numbers of this elegant publication, and seen most of them with sincere admiration. Many of the engravings are from approved paintings, and answer public expectation both for likeness and execution. The 12th number is the most highly and expensively ornamented, but is not satisfactory to me, and I feel myself bound to notice the cause of my dissatisfaction. The greater part of the number is very properly devoted to George Washington, and instead of one portrait of him the editors have given two, besides a beautiful medallion. But unfortunately neither of the portraits have a semblance of George Washington. One is a very finely engraved plate by Durand, our first engraver, and one of our best draughtsmen, copied by him from Mr. Trumbull's full-length picture of Washington at Yale College, which has not a feature like the hero. It must be remembered that the painter is president of the institution under whose patronage the National Portrait Gallery is published; and the picture is said, in that work, to be "regarded by the artist as the finest portrait of General Washington in existence." Apparently as a

contrast, another portrait follows in the same number, neatly engraved in an inferior style, from a copy, and apparently from a poor copy, of one of Stuart's "Washingtons," with most of the deformities attending these copies; and it is given as being from a portrait *painted by G. Stuart*. I would ask why was not Mr. Durand engaged to engrave from Stuart's original picture in the Athenæum at Boston (or his own fine copy of it), that a fair comparison might be made by those still remaining who knew the hero, and that in reality the world might see the intelligent and benevolent countenance of Washington.

I do not attribute this arrangement to Messrs. Herring and Longacre: the influence which produced it is manifest. It reminds me of the mode in which Mr. Rembrandt Peale exhibited his certificate—"Washington," with a wretched copy of a copy, made by himself and placed on the floor without frame, beneath the portrait which he had the authority of Mr. Custis, Judge Marshall, and in fact all he asked for their signatures, for calling the *only* likeness of Washington. There appears to be a sinister intention in publishing the work of an inferior artist by the side of an engraving from the burin (in beautiful line style) of our best engraver. The very valuable work of Messrs. Herring and Longacre is increasing in popularity: the effect of this malign influence, called patronage, is, that in No. 12 they have given, at great expense, two portraits of Washington, and neither like. The medallion is more like than either.

#### GEORGE DIXEY — JOHN V. DIXEY.

*George* is the son of John Dixey, an English sculptor heretofore mentioned. The subject of this notice was born in Philadelphia, and studied under the direction of his father. The only models of which I have any knowledge, executed by this gentleman, are "Theseus finding his father's sword"; "Saint Paul in the Island Malta," and "Theseus and the Wild Boar."

*John V. Dixey* is the youngest son of John Dixey, and likewise instructed by his father. In 1819, he modelled "St. John,

writing the Revelations." I remember Mr. John V. Dixey well as a student of drawing with good promise and very prepossessing manners. He has painted several landscapes in oil, highly creditable to him, which have been exhibited at the gallery of the National Academy of Design.

#### ITHIEL TOWN.

Of the time or place of this eminent architect's birth I am ignorant. He has long been prominent among the artists of New York, and I believe is a native of New England. Mr. Town travelled in Europe, and examined the works of art with a learned eye and judgment. His library of such works is truly magnificent, and unrivalled by anything of the kind in America, perhaps no private library in Europe is its equal. He is connected with A. J. Davis, Esq., as an architect, and from him I have received a notice of some of the designs of Mr. Town for public buildings, as well as some of those designed and executed in company. Under the head of A. J. Davis, this notice will be found.

It would give me pleasure to lay before the public a more full account of this scientific and liberal artist, whose splendid library is open to the inspection of the curious, and freely offered for the instruction of the student. I have been disappointed in not receiving promised information.

#### GILBERT STUART NEWTON.

This gentleman is the nephew of Gilbert Stuart, being his sister's son. He was born in Halifax, Nova Scotia, September 2, 1795, owing to the circumstance of his parents removing thither from Boston when the British were driven from that town by Washington and his undisciplined, half-armed host. After his father's death, Newton, a child, was brought by his mother to her home in 1803, and resided in Charlestown near Boston. When his uncle took up his residence in Boston he received his instruction, and at that time I heard of him as a youth painting with great promise of excellence.

Colonel Sargent in a letter to me says (when mentioning

Gilbert Stuart), "his nephew Stuart Newton was very displeasing to him, for he affected to know so much, and disputed with him so frequently, that Mr. Stuart finally became cool to him and cut his acquaintance. Newton now," that is, at the time of his late visit to the United States, "speaks of his uncle most disrespectfully, as I believe he does of most American painters." This agrees with the story of his provoking the old man by telling him that he would show him how to paint, and of the uncle turning him out of the room.

Newton was a short time in Italy, and as he proceeded through France to England he met Leslie in Paris, and they travelled to London together in 1817, through the Netherlands, and from that time these extraordinary men have been linked together in the strongest bonds of friendship.

Many Americans had their portraits painted by Stuart Newton in Paris and London. I have seen several that were brought to New York, which were nowise extraordinary. He had not yet got into the path which was destined to lead him to fame. The first picture that I saw, indicative of his high talent, was the poet reading his verses to a gallant whose mistress was at the moment waiting for him by appointment. I saw this at my friend Doggett's frame store in Boston, and while I was admiring it, the author's uncle came in. I expressed to him my pleasure, and was surprised at his coldness, not then knowing that the uncle and nephew had parted coolly. I afterwards saw in New York the *Sleeping Girl* under the influence of an old man's lecture, in the possession of Philip Hone, Esq., but I saw at the same time, a picture which excelled it, notwithstanding its splendid coloring; that was Leslie's "*Anne Page and Master Slender*."

In a letter to me from West Point dated January 28, 1834, Mr. Leslie thus speaks of his friend: "You will no doubt like to have some account of my friend Newton. I met him for the first time in Paris in 1817. He was then on his way from Italy to England, and we travelled together through Brussels and Antwerp to London. Mr. Newton had gone from America to Italy for the purpose of pursuing his studies there. But he



GILBERT STUART NEWTON  
1795 — 1835

FROM AN ETCHING BY S. J. FERRIS, AFTER AN ORIGINAL PENCIL DRAWING  
BELONGING TO MR. CHARLES HENRY HART



had the sagacity to discover soon after his arrival, that Italy with all its treasures of ancient art, is not at present the best place for a beginner. There is nothing more certain than that a young artist acquires his taste from the living artists that are about him much more than from the works of those who are gone. Mr. Newton painted a portrait or two in Italy, and some of the leading painters asked him what colors he used, and seemed desirous of receiving information from him.\* When he arrived in London the artists were surprised to see a young man beginning so well; but none of them asked him what colors he used, and he now found he was among men from whom he could learn the art.

"Mr. Newton is blessed with an exquisite eye for coloring. He had also a great advantage in being from his childhood familiar with the works of his illustrious uncle Stuart. He very soon became known in England, and with less study than is usual, arrived at and maintains a very high rank among English artists. His comic pictures possess genuine humor; and as you have, no doubt, seen the engraving from his picture of the Vicar of Wakefield restoring Olivia to her mother, you can judge of his power in the pathetic — I know of nothing in the art more exquisitely conceived than the figure of Olivia.

"Mr. Newton was once asked if he was an historical painter. 'No,' said he, 'but *I shall be one next week*.' He, like all men who know what the art really is, estimated it by its intrinsic excellence much more than by the classifications of history, familiar life, portrait, landscape, etc. For my own part, I would much rather have been the painter of one of Sir Joshua Reynolds' best portraits, or one of Claude's landscapes, than of any historical picture by Guido, Dominechino, or Annibal Carracci, I ever saw. If dramatic invention, a true expression of the passions and feelings of human nature and a perfect knowledge of physiognomy, are to be estimated by their rarity, Hogarth was the greatest painter the world ever saw. Yet, according to the received classification, his art must take

\* See hereafter R. W. Weir's remarks upon the present race of painters in Italy; and those of T. Cole.

a lower rank than that of his father-in-law, Sir James Thornhill, who decorated the dome of St. Paul's with the history of the saint from which the church is named."

Notwithstanding my exalted opinion of Mr. Leslie, I must here remark, that his love for the branch in which he excels may mislead his judgment on this question. He appears to confound the rank of the painters Hogarth and Thornhill, with the rank of the branches of art they pursued. That Hogarth was incomparably the best painter, is no argument for the supremacy of familiar painting over historic. Sir Joshua Reynolds' Infant Hercules places him higher, in my opinion, than any portrait he ever painted; and if he could have executed a great historical event or scriptural subject as well, he would have been exalted still higher. My opinion of the qualifications required for historical composition, and the value to be placed on *choice of subject* is known, and as I have no pretensions to eminence in any branch of the art, my opinion must at least be received as impartial. Leslie says: "I have here and there mixed up some of my own notions with my accounts of other people. If you agree with me in any opinion I have expressed and think it worth publishing, I hope you will give it the advantage of your own language." Although I may differ in opinion from this eminent artist, I hold his opinions in too high estimation to keep them from the public; and I should as soon attempt to mend his pictures as his language.

To my inquiries respecting Newton, Washington Irving has given the following answer:

"New York, March 9th, 1834.

"My dear Sir,

"I know nothing clear and definite about Mr. Newton's early life and his connections. He was born in Halifax, Nova Scotia, where his father held a post, I think in the commissariat of the British army. I am not certain whether his father was not a native of Boston, but feel sure that his mother was, and that she was sister to Stuart the painter, after whom Newton is named. On the death of his father, which happened

when Newton was a boy, his mother returned to her relations in Boston. Here Newton was reared; and being intended for commercial life, was placed with a merchant. While yet a stripling, however, he showed a talent and inclination for drawing and painting, and used to take likenesses of his friends. These were shown about and applauded, sufficiently to gratify his pride and confirm his propensity: and in a little while it became apparent that he would never become a merchant. His friends were determined to indulge him in his taste and wishes, and hoped that he might one day rise to the eminence of his distinguished uncle. One of his elder brothers, who was engaged in commerce, being about to make a voyage to Italy, took Stuart Newton with him, and placed him at Florence, to improve himself in his art. Newton was never very assiduous in his academical studies, and could not be prevailed upon to devote himself to that close and patient drawing after the living models, so necessary to make an accomplished draughtsman; but he almost immediately attracted the attention of the oldest artists by his talent for color. They saw, in his juvenile and unskilful sketchings, beautiful effects of color, such as are to be met with in the works of the old masters, gifted in that respect. Several of the painters would notice with attention the way in which he prepared his palette and mixed his colors; and would seek, by inquiry of him, to discover the principles upon which he proceeded. He could give none. — It was his eye that governed him. An eye for coloring, in painting, is like an ear for harmony in music, and a feeling for style in writing — a natural gift, that produces its exquisite result almost without effort or design in the possessor.

“Newton remained but about a year in Italy, and then repaired to Paris, from whence he soon passed to England — arriving in London about the year 1817. Here he was fortunate enough to find his countrymen, Washington Allston and Charles R. Leslie, both sedulously devoted to the study and practice of the art, and both endowed with the highest qualifications. Allston soon returned to the United States, but Leslie remained: and from an intimate companionship for years with

that exquisite artist and most estimable man, Newton derived more sound principles, elegant ideas, and pure excitement in his art, than ever he acquired at the Academy. — Indeed the fraternal career of these two young artists, and their advancement in skill and reputation, ever counselling, cheering, and honoring each other, until they rose to their present distinguished eminence, has something in it peculiarly generous and praiseworthy. Newton has, for some years past, been one of the most popular painters in England, in that branch of historical painting peculiarly devoted to scenes in familiar life. His coloring is almost unrivalled, and he has a liveliness of fancy, a quickness of conception, and a facility and grace of execution, that spread a magic charm over his productions. His choice of subjects, inclining chiefly to the elegant, the gay and piquant, scenes from Molière, from ‘*Gil Blas*,’ etc. yet he has produced some compositions of touching pathos and simplicity: among which may be mentioned, a scene from the ‘*Vicar of Wakefield*,’ depicting the return of Olivia to her family.

“Of Newton’s visit to this country, his marriage, etc. you have doubtless sufficient information. Should you desire any additional information on any one point, a written question will draw from me all that I possess. When I am well enough, however, to bustle abroad I will call on you, and will be able, in half an hour’s chat, to give you more than I can write in a day.

“I am, my dear sir,

“Very truly yours,

“WASHINGTON IRVING.”

Mr. Newton, it is said, congratulates himself upon being born a subject to the king and aristocracy of Great Britain: and on one occasion, in New York, at a large dinner party, got up and disclaimed being a citizen of the United States. — He cannot, however, shake off the stigma of being an American painter. That he should prefer being thought a subject

and a native of a province, which places him in a kind of mongrel situation, neither Englishman nor American, though it lowers him in my estimation as a man, cannot detract from his great merit as an artist. Washington Irving, in conversation has represented Newton to me as a man of great talent, quick to conceive and powerful to execute. He agrees with Leslie in ascribing to him an extraordinary *eye for color*; and says, that the rapidity of his execution almost exceeds belief. He has never applied himself with the necessary diligence to the study of drawing; yet, with the want of accuracy consequent to that neglect, his taste in composition and harmony of coloring, cover all defects, or cause them to be forgotten; while the eye is delighted and the imagination excited by his treatment of familiar subjects of pathos or of humor.

If a friend, who sees the progress of a picture, objects to any part, Newton defends it vehemently: perhaps, like Sir Fretful, asserts, that it is the best portion of his work; but if the friend returns the next day, he may find that part expunged and repainted. So great is his facility, that he never hesitates to dash out a figure, or a group: and, as Mr. Irving has said, "if one of his figures on the surface of his canvas could be scraped off, we should find half a dozen under it — or might detect six legs to one man — four painted and covered over, before the artist had adopted the last pair."

Mr. Newton's manners have been stigmatized as pert, and occasionally approaching to puppyism. He is said to delight in contradiction, especially of widely received opinions. But he must have a great and solid mass of good sense under this surface, as well as great and uncommon quickness, both of observation and repartee, and, at the bottom of all, an amiable disposition; or he would not, as he is, be the friend and favorite companion of Charles R. Leslie and Washington Irving. When he was in New York, the rector of Grace Church at that time displayed his collection of paintings to Newton, saying (no doubt expecting a compliment to his taste and judgment in selecting), "I think you will say they are tolerable." "Toler-

able!" said the painter; "tolerable! why yes; but would you eat a tolerable egg?"

When Mr. Irving returned to London, after a long absence on the continent, he anticipated great enjoyment from the society of Allston and Leslie; but he only arrived time enough to take leave of the great historical painter, who returned to the land he loved even better than England; his intimacy with Leslie he resumed, with renewed delight. On one occasion they had made an appointment to pass a day on Richmond Hill, and Leslie asked if he might take with them a young artist who had lately returned from Italy. It was agreed to: and on this occasion Irving first saw Stuart Newton. — They passed a day of frolic and fun (such frolic and fun as became such men), and from that time Newton, Leslie, and Irving were inseparable while the latter remained in London.

Newton, as he disliked the labor of study, and found that historical or fancy composition required more exertion of mind than portrait painting, had determined to paint portraits, and not trouble himself with any other labor than that of copying his sitter. Irving, who had seen his talent for humorous and domestic scenes (for he would dash off a sketch of an incident as rapidly as another could relate it, and then throw it away as a thing of no value), remonstrated with him, and endeavored to rouse his pride and ambition by depreciating portrait painting. But, as he defended a weak spot in his picture, so he defended the propriety of his choice — talked of Van Dyck and Reynolds, and all the men famous for portraiture; and finally parted from his friend *in a huff*, saying, among other things, "that, knowing his predilection for portrait painting, it was improper," or perhaps using a harsher expression "in Mr. Irving to speak of that branch of art as he had done." Some days after, Irving called upon the offended painter, and found him engaged in painting "The Poet reading his Verses to the impatient Gallant." "Aha! now you are in the right road!" exclaimed the friend. And from that time forth the artist devoted himself to that species of composition in which he has been so eminently successful.

It is well known that, on his visit to the United States, Mr. Newton married a young lady of Boston, and carried her to the land he loved best: but unhappily his domestic happiness has been clouded, if not destroyed, by a malady which has cut him off from his friends, and deprived the world of those exertions which added to the innocent pleasures of life, and promoted a taste on which no small portion of human happiness depends.<sup>1</sup>

#### MONRO GONDOLFI.

The best foreign engraver that ever visited this country. He was a native of Bologna. In his youth he had studied and practised painting, and was noted for his skill as a draughtsman and the beauty of his water-color drawings. The art of engraving engaged his affections, and he soon made himself an engraver; but, on visiting Paris, where his roving disposition led him, he became a pupil of the celebrated Bervic for a short time. In Paris he engraved several of the plates for the splendid edition of the pictures in the Louvre. Returning to Italy, he engraved and published several justly admired works, particularly a holy family after Guido, and a St. Cecilia, after a painting of his own. This last I have seen and admired. I know of but one copy in New York, which is in possession of Doctor Hugh M'Lean.

However admirable Gondolfi's works render him as an artist, his conduct as a man has been that of a detestable profligate. He a second time left his native city for Paris, abandoned an amiable wife, and discarded his son, a sculptor of much promise. He carried with him to Paris a vulgar and ignorant peasant girl, with whom, as his wife, he came to New York in 1817.

Trumbull engaged him for four thousand dollars to engrave his "Declaration of Independence." Heath had demanded eight thousand. Gondolfi made his bargain before he knew the value of money in America, and the cost of living; he soon cancelled it, declaring that four thousand dollars would not support him and his madam, while he labored at the plate,

<sup>1</sup> Gilbert Stuart Newton died at Chelsea, England, August 5, 1835.

and supply him with claret. He showed me a water-colored painting of his own designing, which he called his "Fantasie." It consisted of beautiful heads, and parts of figures floating in clouds, here and there grouped and drawn, colored, and finished exquisitely. He visited Philadelphia, but soon returned to New York, and then, as my informant who went to Europe with him shortly after, tells me, he formed a design of visiting the South Sea Islands, and passing the remainder of his days in the fancied simplicity of nature and innocence, to do which, he thought it necessary to shake off his nominal wife, the Italian peasant whom he had brought from home — but she chose to share his simplicity and innocence with him, and he gave up the scheme. He then suddenly set off for Italy, after attempting again to leave behind him the specimen of Bolognese rusticity he had brought with him and introduced as his wife. She was tenacious, and like the fruits of all evil doing, kept her hold — his torment and his shame.

As an artist, Gondolfi deservedly ranks high. His engravings are distinguished for boldness, and at the same time faithfulness to the originals: and what is particularly to be remarked in his works, is the variety of his style, and its adaptation to that of the painter he copies.

Some of his works, which are spoken of as masterpieces in the art, have not been seen in this country. He showed a sensitiveness about his reputation well worthy of imitation, not allowing his plates to be used, the moment after they began to fail, but destroying them at once. For this reason the prints from his works are not so numerous, as those of others who have engraved less — and his prints are all in fact proof impressions. Most of his works have been subscribed for, before they were finished, and are therefore scarcely ever to be met with, but in private collections.

Is it not strange, that any one should be so sensitively careful of his reputation as an artist, and utterly regardless of his reputation as a man, and blind to the consequences that must follow his dereliction of the duties of a citizen, a husband, and a father?

## JOHN EVERS.

This gentleman was born at New Town, Long Island, the 17th of April, 1797, and his inclinations leading him to landscape drawing, he chose as a profession scene painting; in which branch of art he was instructed by J. J. Holland. Mr. Evers has exhibited several landscapes in oil, of decided merit. He is a member of the National Academy of Design. In private life he is justly esteemed as an honorable and amiable man, and in his profession as a skilful artist.

## SAMUEL SCARLETT — COFFEE — QUIDOR.

*Mr. Samuel Scarlett*, a landscape painter, was born in Staffordshire, and came to America at the age of thirty-five. He went to London at twenty years of age, to study painting with Mr. N. Fielding, called the English Denner, from the high finish of his pictures. From London Mr. Scarlett removed to Bath, where he remained until he emigrated to Philadelphia. In 1829 he was appointed curator to the Pennsylvania Academy of the Fine Arts, and has of late painted but little. Mr. Scarlett is one of those, who, if not the most encouraged as artists, do honor to their profession by their conduct as men.

*Mr. Coffee* is an Englishman, and a modeller in clay. He has executed many small busts in this way, with decided merit. I believe he now resides in Charleston, South Carolina.

*Mr. Quidor* was a pupil of John Wesley Jarvis. He had painted several fancy subjects with cleverness. His picture of Rip Van Winkle has merit of no ordinary kind. His principal employment in New York, has been painting devices for fire engines, and work of that description.

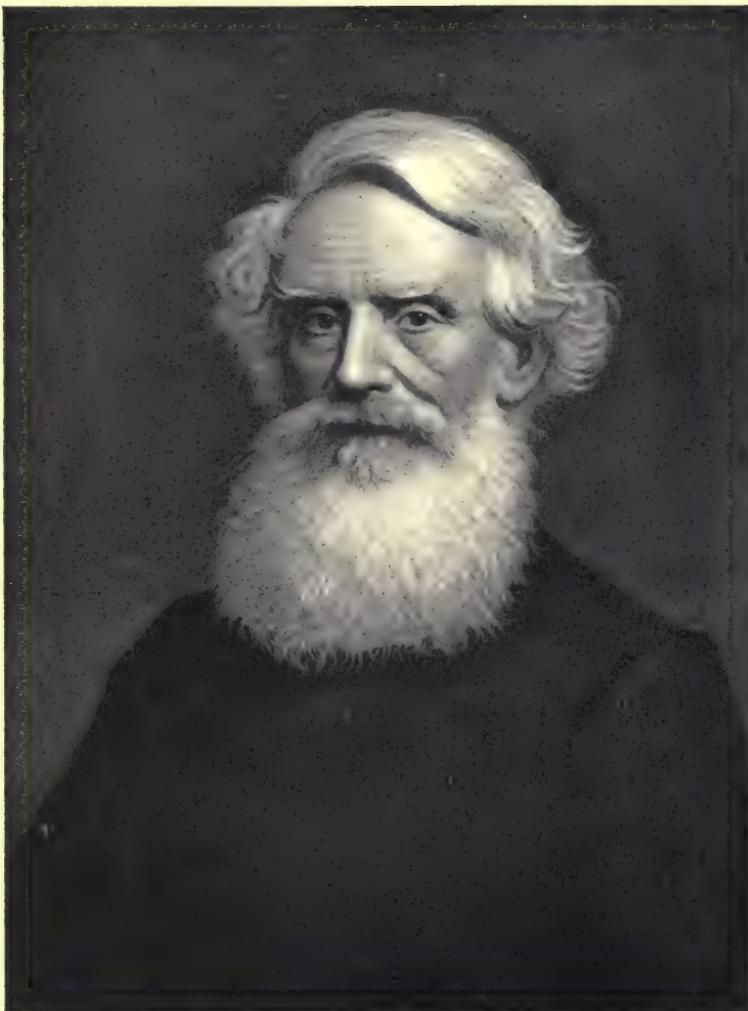
## CHAPTER VII.

MORSE — JOUETT — SHAW — PETTICOLAS — WALL — EARL  
— CORWAIN — JOCELYN — JOHNSTON — DICKINSON.

### SAMUEL FINLEY BREESE MORSE.

THIS gentleman, the eldest son of the Rev. Jedediah Morse, D.D. the first American geographer, was born in Charlestown, Mass., April 27, 1791. His maternal great grandfather, from whom he derived his first name, was the Rev. Dr. Samuel Finley, a former president of Princeton College. From his mother came the name of Breese. Mr. Morse received his education at Yale College under Dr. Dwight, and was graduated in 1810. Washington Allston, Esq. a little previous to this time had returned from Europe. Morse had from a very early age resolved on the profession of a painter, and his acquaintance with Mr. Allston confirmed him more strongly in his resolution. The father of Mr. Morse, finding the passion for painting incorrigible in his son, determined to indulge him in his wishes to take advantage of the means of studying in Europe; and Mr. Allston being about to sail for England, young Morse was put under his charge, and in August, 1811, he arrived in London. A few weeks only had elapsed when Mr. C. R. Leslie also arrived in London, from Philadelphia, to pursue his studies in the same profession. Similarly situated in so many respects, an ardent friendship was formed between the two young painters, which has continued unbroken to the present hour. They took rooms together at No. 8, Buckingham Place, Fitzroy Square, a house which has become somewhat celebrated as the residence of a succession of American artists for some thirty years.\*

\* It is now occupied by *Cheney*, a promising engraver from Boston.



SAMUEL FINLEY BREESE MORSE  
1791—1872

FROM AN ENGRAVING BY JOHN SARTAIN AFTER A PHOTOGRAPH FROM LIFE



Mr. Morse had letters to *West* and to *Copley* (the latter then quite infirm and fast failing), and received from both every encouragement, but especially from the former. An anecdote is related of West in relation to the first drawing shown by Morse, which is worthy of recording for the useful lesson which it teaches to students.

Morse, anxious to appear in the most favorable light before West, had occupied himself for two weeks in making a finished drawing from a small cast of the Farnese Hercules. Mr. West, after strict scrutiny for some minutes, and giving the young artist many commendations, handed it again to him, saying, "Very well, sir, very well, go on and finish it." "It is finished," replied Morse. "Oh no," said Mr. West, "look here, and here, and here," pointing to many unfinished places which had escaped the untutored eye of the young student. No sooner were they pointed out, however, than they were felt, and a week longer was devoted to a more careful finishing of the drawing, until, full of confidence, he again presented it to the critical eyes of West. Still more encouraging and flattering expressions were lavished upon the drawing, but on returning it the advice was again given, "Very well indeed, sir, go on and finish it." "Is it not finished?" asked Morse, almost discouraged. "Not yet," replied West, "see, you have not marked that muscle, nor the articulations of the finger joints." Determined not to be answered by the constant "go on and finish it" of Mr. West, Morse again diligently spent three or four days retouching and reviewing his drawing, resolved if possible to elicit from his severe critic an acknowledgment that it was at length finished. He was not, however, more successful than before; the drawing was acknowledged to be exceedingly good, "very clever indeed"; but all its praises were closed by the repetition of the advice, "Well, sir, go on and finish it." "I cannot finish it," said Morse, almost in despair. "Well," answered West "I have tried you long enough; now, sir, you have learned more by this drawing than you would have accomplished in double the time by a dozen half-finished beginnings. It is not numerous drawings, but the *character of one*, which makes a

thorough draughtsman. Finish one picture, sir, and you are a painter.” \*

The first portraits painted in London, both by Morse and Leslie, were portraits of each other, in fancy costume. Morse was painted by Leslie in a Scotch costume, with black plumed bonnet and tartan plaid, and Leslie by Morse in a Spanish cavalier’s dress, a Van Dyck ruff, black cloak, and slashed sleeves; both these portraits are at the house of their ancient hostess, who retains mementos of the like character — some product of the pencil of each of her American inmates.

It was about the year 1812, that Allston commenced his celebrated picture of the “*Dead Man restored to Life by touching the bones of Elijah*,” which is now in the Pennsylvania Academy of Arts; in the study of this picture he made a model in clay of the head of the dead man, to assist him in painting the expression. This was the practice of the most eminent old masters. Morse had begun a large picture to come out before the British public at the Royal Academy exhibition; the subject was the dying Hercules, and in order to paint it with the more effect, he followed the example of Allston, and determined to model the figure in clay. It was his first attempt at modelling. His original intention was simply to complete such parts of the figure as were useful in the single view necessary for the purpose of painting, but having done this, he was encouraged, by the approbation of Allston and other artists, to finish the entire figure. After completing it, he had it cast in plaster of paris, and carried it to show to West. West seemed more than pleased with it. After surveying it all around critically, with many exclamations of surprise, he sent his servant to call his son Raphael. As soon as Raphael made his appearance, he pointed to the figure and said, “Look there sir, I have always told you any painter can make a sculptor.”

From this model Morse painted his picture of the “Dying

\* When Mr. West was painting his “Christ Rejected,” Morse calling on him, the old gentleman began a critical examination of his hands, and at length said, “Let me tie you with this cord, and take that place, while I paint in the hands of the Saviour.” Morse of course complied — West finished his work, and releasing him, said, “You may say now, if you please, that you had a hand in this picture.”

Hercules," of colossal size, and sent it, in May 1813, to the Royal Academy exhibition at Somerset House. The picture was well received. A critic of one of the journals of that day, in speaking of the Royal Academy, thus notices Morse: "Of the *academicians*, two or three have distinguished themselves in a pre-eminent degree; besides few have added much to their fame, perhaps they have hardly sustained it; but the great feature in this exhibition is, that it presents several works of very high merit by artists with whose performances, and even with whose names we were hitherto unacquainted. At the head of this class are Messrs. MONRO\* and MORSE. The prize of History may be contended for by *Mr. Northcote* and Mr. Stothard. We should award it to the former. After these gentlemen, Messrs. *Hilton, Turner, Lane, Monro*, and *Morse*, follow in the same class." (London *Globe*, May 14th, 1813.) In commemorating the "pre-eminent works of the exhibition," out of nearly two thousand pictures, this critic places the "Dying Hercules" among the twelve first.

This success of his first picture was highly encouraging to Morse, but it was not confined to the picture: upon showing the plaster model to an artist of eminence, he was advised by him to send it to the Society of Arts to take its chance for the prize in sculpture, offered by that society for an *original cast of a single figure*. Finding that the figure he had modelled came within the rules of the society, he sent it to their rooms, and was not a little astonished a few days after at receiving a notice to appear on the 13th of May, in the great room at the Adelphi, to receive in public the *gold medal*, which had been adjudged to his model of the "Hercules." On that day there were assembled the principal nobility of Britain, the foreign ambassadors, and distinguished strangers; among them but two Americans. The duke of Norfolk presided, and from his hands Morse received the gold medal, with many complimentary remarks. It is worthy of notice, that at this period Great Britain and the United States were at war.

\* This most promising young artist was the son of the celebrated physician Dr. Munro, of London, famous for his treatment of insane patients. He died but a few months after this notice of him.

We see in this another instance of the impartiality with which the English treated our artists. Allston and Leslie were treated in the same manner during this period of national hostility. Allston says England made no distinction between Americans and her own artists; yet Trumbull, as we have seen, attributes his failures at this time to the enmity of the English. We are glad to bear testimony to the good feeling of the enlightened public of Great Britain, which placed them above a mean jealousy or a barbaric warfare upon the arts.

Encouraged by this flattering reception of his first works in painting and in sculpture, the young artist redoubled his energies in his studies, and determined to contend for the highest premium in historical composition, offered by the Royal Academy the beginning of the year 1814. The subject was, "The Judgment of Jupiter in the case of Apollo, Marpessa, and Idas." The premium offered was *a gold medal and fifty guineas*. The decision was to take place in December of 1815. The composition, containing four figures, required much study; but by the exercise of great diligence, the picture was completed by the middle of July. Our young painter had now been in England four years, one year longer than the time allowed him by his parents, and he was obliged to return immediately home; but he had finished his picture under the conviction, strengthened by the opinion of West, that it would be allowed to remain and compete with those of the other candidates. To his regret, his petition to the council of the Royal Academy for this favor, handed in to them by *West*, and advocated strongly by him and Fuseli, was not granted; he was told that it was necessary, according to the rules of the Academy, that the artist should be present to receive the premium — it could not be received by proxy. Fuseli expressed himself in very indignant terms at the narrowness of this decision. Thus disappointed, the artist had but one mode of consolation, he invited *West* to see his picture before he packed it up, at the same time requesting Mr. *West* to inform him, through Mr. *Leslie*, after the premiums should be adjudged in December, what chance he would have had, if he had remained. Mr.

West, after sitting before the picture for a long time, promised to comply with the request, but added, "You had better remain, sir." \*

Morse, however, was obliged to return, and in August 1815, he embarked for his native country. Early in the following year Mr. West, true to his promise, sent him word that from the moment he saw the picture he had not a doubt respecting its rank; as president of the Academy he could not prejudge the case at the time, but he regretted the necessity of Morse's return home, as the premium he said would certainly have been awarded to his picture had he remained in London till December. This picture was shown for sale in the artist's room, in Boston, for more than a year, but without a single inquiry from any one respecting the price. It was afterwards presented to the late John A. Allston, Esquire, of Georgetown, South Carolina, a gentleman who had employed the pencil of the artist in numerous and costly pictures.

Morse returned to his country flushed with high hopes of success in that department of painting in which he had gained laurels abroad. With the exception of two or three portraits, painted principally with a view to study the head, the whole time, a period of four years, was expended in the study of historical painting. He opened his rooms in Boston, and so far as social hospitality was concerned, his reception was most flattering; all the attentions of polite society were lavished on him; at dinner and evening parties he was a constant guest, and he was buoyed up with the hope that this attention would lead to professional orders, but he was disappointed. After remaining a year in that city without receiving a single order for an historical picture, or even an inquiry concerning the price of those already painted, his thoughts were for the first time seriously turned to consider the precarious prospects of a

\* It is an interesting anecdote which I have from Mr. West's eldest son, that his father's mind was so vigorous during his last illness (from which he expected to recover) that he contemplated painting another large picture on the scale of "Death on the Pale Horse." The subject was "Christ looking at Peter after the Apostle's Denial." He was completing the sketch when taken ill. The subject is one of the finest, and justifies what I have said of West's judgment in selecting events suited to the high purposes of art.

professed historical painter in the United States. His father had given him a liberal education, and had with limited means and other children to educate, supported him for four years in London, while acquiring the knowledge necessary for the highest branch of the art to which he had devoted himself; and finding no demand for his ability in that branch of the art, he determined that he would no longer call upon his father for aid, but try what he could do in portraiture, although he had never made it his study. He prepared a few small panels for painting on, packed up his painting materials and proceeded eastward, turning his back in sorrow and disappointment upon Boston. In New Hampshire he found employment for small portraits at \$15 each, and his hands so full, that in a few months he returned home with his pockets well lined. Two important events happened during this visit which affected his future life. He became acquainted with Miss Walker, and engaged to become her husband when fortune should be propitious; and he fell in with a southern gentleman who introduced himself, and gave Morse assurance of full employment at the South, at four times the price he was painting for in New Hampshire. He immediately wrote to Dr. Finley, of Charleston, S. C., his uncle, for advice respecting a visit to that city, and received his warm invitation to come as his visitor and make a trial. Accordingly Mr. Morse proceeded to the hospitable city. Some weeks, however, passed on and no employer appeared. "This will not do, sir," he said to the Doctor, "I must ask you to permit me to paint your portrait as a remembrance, and I will go home again."

He painted Doctor Finley's portrait, which was seen by his friends, and before it was finished he had three engagements made. The names were put down on a sheet of paper, and he began to paint the portraits in rotation — more names were subscribed, more sheets of paper wanted, and his list in a few weeks amounted to 150 names, engaged at \$60 each. His prospects were now bright, and he determined to work hard, and with money in his pocket and this list of subscribers, to return to New Hampshire, marry, and return next winter to

Charleston with a wife. Stimulated by such prospects, he did work hard, and for something more than three months, finished four portraits a week. He left Charleston with \$3000 and engagements for a long time to come.

His marriage and return to Charleston took place of course, and he continued his visits every winter to Charleston until the close of the fourth.

This brings my memoir to the year 1819-20. At this period the rumor reached him of the great success of the "Capuchin Chapel," as an exhibition picture, and his hopes of becoming an historical painter were revived by a plan he formed of painting an interior of the House of Representatives, at Washington, with portraits of the members. This, he thought, might be sent with an agent to various cities, and the revenue derived from its exhibition would enable him to employ himself in the branch of the art for which his studies in London had prepared him.

Having removed his family to New Haven, he proceeded to Washington and made the necessary studies for this great subject. The picture he painted at home, and it cost him the labor of eighteen months. When finished, a most complicated work of beautiful architecture, with a multitude of figures, making a painting 8 feet by 9, it was exhibited to a loss of several hundred dollars, in addition to the cost of time lost in painting it.\* Much of the little fortune accumulated by his labor in Charleston had been called for by a reverse in his father's situation, which he was not likely to spare his means in relieving. He was now again poor, and with a family to maintain.

At this period, 1822-3, he sought employment at New York, and by the friendly aid of Mr. James Hilhouse, well known as a man of taste and a distinguished poet, he was introduced to the family of Isaac Lawrence, Esquire, where he found his works and talents justly appreciated, and his skill as an artist

\* This picture was rolled up and packed away for some years. Finally, a gentleman offered \$1000 for it, which was accepted, and our House of Representatives in a body removed to Great Britain.

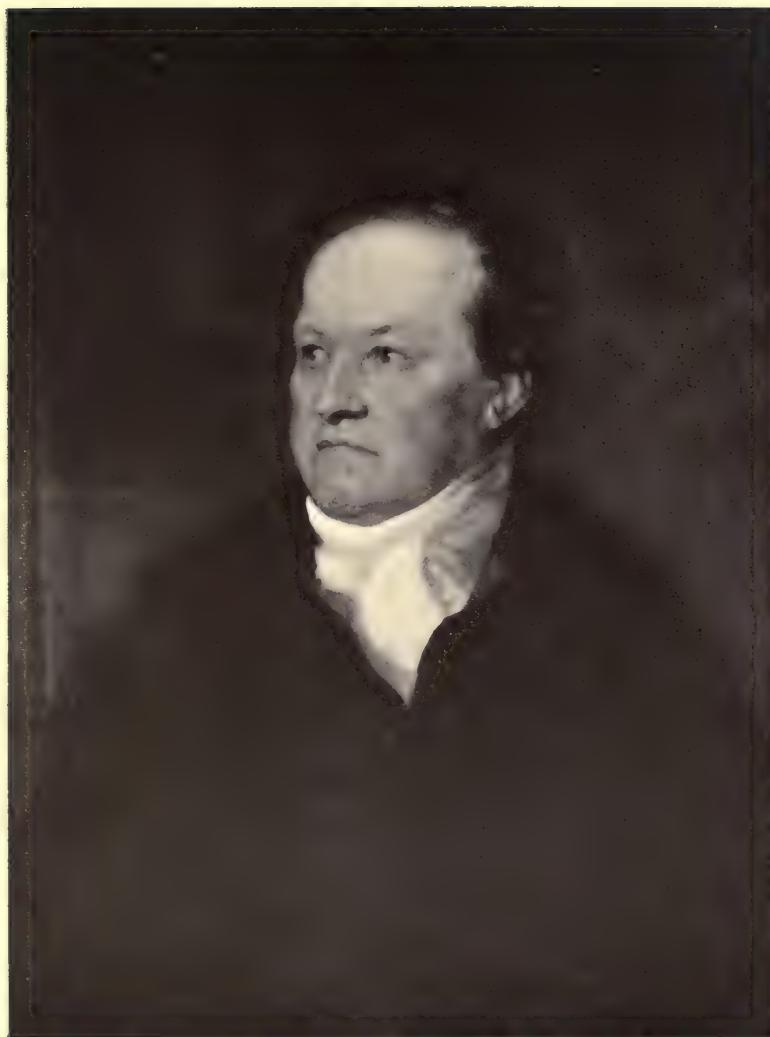
put in requisition. This led to an order from the corporation of New York for a full-length portrait of General Lafayette, who being then at Washington, Morse went thither and painted the head of the venerable patriot, making the necessary drawings for the picture.

This was in the winter of 1824-5. I was at the time in Washington city, and embarking, in February, 1825, at Baltimore, on my return home, met Mr. Morse, likewise returning, and in deep affliction, having heard of the death of his wife. He had taken a house in New York, and had the prospect, when he came to Washington, of returning to the enjoyment of domestic happiness as a man, and of prosperity as an artist.

His wife died at New Haven, and thither he proceeded, to his parents and his children. The full length of Lafayette occupied his time for some months in New York; but it was begun in misfortune and prosecuted in sorrow. A series of occurrences, all of the same funereal character, called him from his labors to his duties, as a son and a father, at New Haven. One of his children lay at the point of death — his aged and venerable father, the first who taught us the geography of our country, died — his beloved mother died — and he felt himself a desolate being, with only the ties of parental affection to hold him to this earth.

It was amidst these afflictions that his love for his art induced him to form that association of artists for mutual improvement which resulted in the establishment of the only academy for teaching the fine arts that has existed in America, *The National Academy of Design*. A school for students, with competent teachers, professors, and lecturers. A notice of this institution, and the causes which led to its establishment, will be found under the head of Academies.

Mr. Morse's exertions and success drew upon him the bitter enmity and malignant vituperation of the dictator and leaders of the nominal American Academy of the Fine Arts; and of course, in consequence of sneers and misrepresentations, the ill will of the friends of these gentlemen. Morse being elected president, and having been the original mover in the forma-



DE WITT CLINTON

1769—1828

BY SAMUEL F. B. MORSE

From the collection of The Metropolitan Museum of Art



tion of the association for mutual improvement, had to bear the greater share of the calumny which was propagated against all the artists concerned in this establishment. He has borne it, or repelled it, until, as is the course ordained, the shafts have rebounded, and are fixed as thorns in the flesh of those who aimed them at the reputation (the heart of hearts) of men who were serving their country, by devoting their time and talents to the progress of those arts which are the pride of civilized society, and the source of all the elegant comforts of domestic life.

Mr. Morse delivered a course of lectures on the fine arts, before the New York Athenæum, which was received by crowded audiences with delight. This was the first course of lectures on the subject read in America. These lectures were repeated to the students and academicians of the National Academy of Design.

In 1829 Mr. Morse found himself in circumstances to visit, not only England again, but to reside, for a sufficient time in Italy to study the works of art, copy many of the best pictures, and to improve in every branch of painting, to a degree which has surprised me as much as it has given me pleasure. On his arrival from America he found his friends, Newton and Leslie, in London, and with them attended two lectures at the Royal Academy, both remarkable for circumstances of very different natures. Leslie introduced Morse to the academicians, who received the president of the National Academy of Design with peculiar honor. The first of these lectures was remarkable, as being the last time Sir Thomas Lawrence was out of his house. The second, for a compliment paid by the lecturer to Washington Allston. Martin Archer Shee, the successor of Lawrence, was, on this occasion, requested to take the presidential chair: Morse, Leslie, and Newton, sat at his right hand. Mr. Greene, the lecturer, remarked, that he was glad Mr. Morse was present, as he had had occasion to mention an American gentleman who was an honor to the Royal Academy, Mr. Allston: and in the course of his lecture he quoted two of Allston's sonnets.

Returning homeward he made a stop in Paris, and pursued his studies in the Louvre. He there made a picture of that celebrated gallery, copying in miniature the most valuable paintings as hanging on the walls.\* Of this splendid work my friend James Fenimore Cooper speaks thus, in a letter to me dated Paris, March 16th 1832: "Morse is painting an exhibition picture that I feel certain must take. He copies admirably, and this is a drawing of the Louvre, with copies of some fifty of its best pictures."

The picture of the gallery of the Louvre was not finished until Morse returned to New York; but when nearly finished and removed from the gallery, the Chevalier Alexander Le Noir, conservateur of the Museum of France (a celebrated antiquary, who is now engaged in arranging the papers on the ruins of Palenque in Mexico, mentioned at page 4, vol. i, of this work), wished to see the painting, and made an appointment for the purpose. He sat long before it, and complimented the artist highly, who received the praise as the effusion of politeness; but the next day he had a proof of the learned critic's good opinion, for he received from him two folios and a quarto, published by him, containing several hundred plates, descriptive of the ancient monuments of France and their history.

On leaving Paris he returned to London, and had the satisfaction of renewing former recollections and acquaintances, and particularly of enjoying the society of his friend Leslie. His good old friend and master, West, was no more, and his younger friend and instructor, Allston, was in America; but he had recollections of the latter brought to his mind very unexpectedly. Morse had brought a letter to a gentleman from Italy, whose direction was No. 11 Tinny Street, London. After an absence of sixteen or seventeen years, he had no remembrance of the street, or thought that it was connected

\* This picture was finished in New York, and exhibited in that city and in New Haven. Every artist and connoisseur was charmed with it, but it was "caviare to the multitude." Those who had flocked to see the nudity of Adam and Eve, had no curiosity to see this beautiful and curious specimen of art. It has been purchased by George Clarke, Esq., of Otsego, and removed to Hyde Hall, on Otsego Lake.

with any transactions of interest to him. He sought the street, and on entering it he saw objects which appeared familiar to him; but which might only have reminded him of those dreamy sensations we experience throughout life, when entering a strange place we feel as if all the scene was merely a renewal of former impressions, made we know not how or when. He inquired for No. 11 of a gentleman passing, who exclaimed, "Surely I know you, sir." "My name is Morse." "And have you forgotten that house," pointing to it, "that is No. 11, my name is Collard, and there, with you and your friend Allston, and his friends Coleridge and Lonsdale, I have passed many happy hours in times past." The reality now flashed upon Morse — he entered the house, and found himself in the apartment where he had witnessed such poignant scenes of distress in former days — the chamber in which his dear friend and mentor's wife had expired, and where he had seen that friend deprived of reason in consequence of the sudden bereavement.

On the 16th of November, 1832, Mr. Morse arrived in New York, and relieved me from the charge I had sustained as vice-president of the National Academy of Design, to the presidency of which institution he had been re-elected annually. I have mentioned his great improvement in his profession. I have a letter from Mr. Allston of late date (1834), in which he says to me, "I rejoice to hear your report of Morse's advance in his art. *I know what is in him*, perhaps, better than any one else. If he will only bring out all that is *there*, he will show powers that many now do not dream of." \*

\* Mr. Morse has told me that he formed a theory for the distribution of colors in a picture many years since, when standing before a picture of Paul Veronese, which has been confirmed by all his subsequent studies of the works of the great masters. This picture is now in the National Gallery, London. He saw in it that the *highest* light was cold; the *mass of light* warm; the *middle tint* cool; the *shadow* negative; and the *reflections* hot. He says he has tried this theory by placing a white ball in a box lined with white, and convinced himself that the system of Paul Veronese is the order of nature. Balls of orange or of blue so placed, give the same relative result. The high light of the ball is uniformly cold, in comparison with the local color of the ball. "I have observed in a picture by Rubens that it had a *foxy* tone, and on examination I found that the shadow (which according to my theory ought to be negative), was *hot*. Whenever I found this to be the case, I found the pictures *foxy*." On one occasion, his friend Allston said to him while standing before an unfinished painting, "I have

Mr. Morse has been appointed, by the University of New York, professor of the literature of the fine arts.<sup>1</sup>

#### MATTHEW JOUETT.

My wish to gain accurate information of this gentleman and other painters of the West, induced me to write to the Hon. Henry Clay, as a known friend to the fine arts. He referred me to his son Henry Clay, Jr. Esq., of Maplewood near Lexington, from whom I received a very friendly letter, of which the following is an extract: "Jouett, as you perhaps know, was a man of taste and possessed a vein of humor copious and rich, but unaffected and innocent in its tendency, which made him a charming companion, and which will perhaps greatly add to the interest of his biography. Of him I can send you a very accurate notice. Of Harding, the account will not be so full. He has removed from this State, but I can send you some particulars connected with his early career while a resident and painter in Kentucky. I will endeavor also to send you a similar account of West." This promise was made last January, and I have reminded Mr. Clay of it, but imperious circumstances, no doubt, have prevented the fulfilment. My correspondent John Neagle, Esq. of Philadelphia, says, "I saw Jouett in Lexington, Kentucky, in the year 1819. He was the best portrait painter west of the mountains. He studied with G. Stuart, and painted somewhat in his manner. I saw in his room a head of Henry Clay, much in general arrangement like Stuart. He was a tall, thin man. I know he admired Stuart much, and desired me by letter to send him a copy of my portrait of Mr. Stuart." From this circumstance, I judge that the death of Mr. Jouett did not take place until about the year 1826. J. R. Lambdin, Esq., writes to me thus of Jouett: "Matthew Jouett was born in Fayette county, Kentucky, and educated for the bar. painted that piece of drapery of every color, and it will not harmonize with the rest of the picture." Morse found that the drapery belonged to the *mass* of light, and said "according to my theory it must be warm; paint it flesh color." "What do you mean by your theory?" Morse explained as above. Allston immediately said, "It is so. It is in nature," and has since said, "Your theory has saved me many an hour's labor."

<sup>1</sup> Samuel Finley Breese Morse died April 2, 1872.



MATTHEW HARRIS JOUETT  
1783 — 1826  
BY HIMSELF



He entered the army during the last war, and was one of those brave sons of Kentucky, who distinguished themselves on our western frontier. At the close of the war he practised painting for a short time as an amusement, but being dissatisfied with the life of a lawyer determined on adopting the profession, and accordingly visited Boston in 1817, and was for several months, as is well known, a favorite pupil of Stuart's. No man ever made better use of the time than did Jouett. His pictures, though executed with an appearance of carelessness, possess much of the character of his master. He upheld the argument of Reynolds regarding vermilion and lake, and as he seldom varnished his pictures, the consequence is, that more than one-fifth of them have so much faded in their carnations, as to be little more than a chalk board. I have some of his portraits executed at the south, which would have done credit to Stuart in his best days. Having married early in life, he settled his family on a farm in the vicinity of Lexington, from whence during the winter, he migrated to the South, and practised successfully in New Orleans and at Natchez. His well-stored mind — his astonishing powers of conversation and companionable disposition, caused his society to be constantly courted, and gave him an amount of employment never enjoyed by any other artist in the West. He died at Lexington, in 1826, shortly after his return from a visit to the South, in the forty-third year of his age." Of course this extraordinary man, gentleman and artist, was born in 1783.<sup>1</sup>

#### JOSHUA SHAW.

A landscape painter of eminence, was born in the memorable year 1776, in Bellingborough, Lincoln County, England. Left an orphan at a very early age, he had to pass through the hardships which genius so often encounters in its way to the level it ultimately attains. A farmer's boy — a mender of

<sup>1</sup> Matthew Harris Jouett, second son of John and Sallie Robards Jouett, was born April 22, 1787, in Mercer County, Kentucky. After studying with Stuart, he returned to Lexington, Ky., and later painted portraits in New Orleans. In 1824 he painted Lafayette from life at Frankfort, Ky. Jouett died August 10, 1827. About 350 portraits by him are recorded.

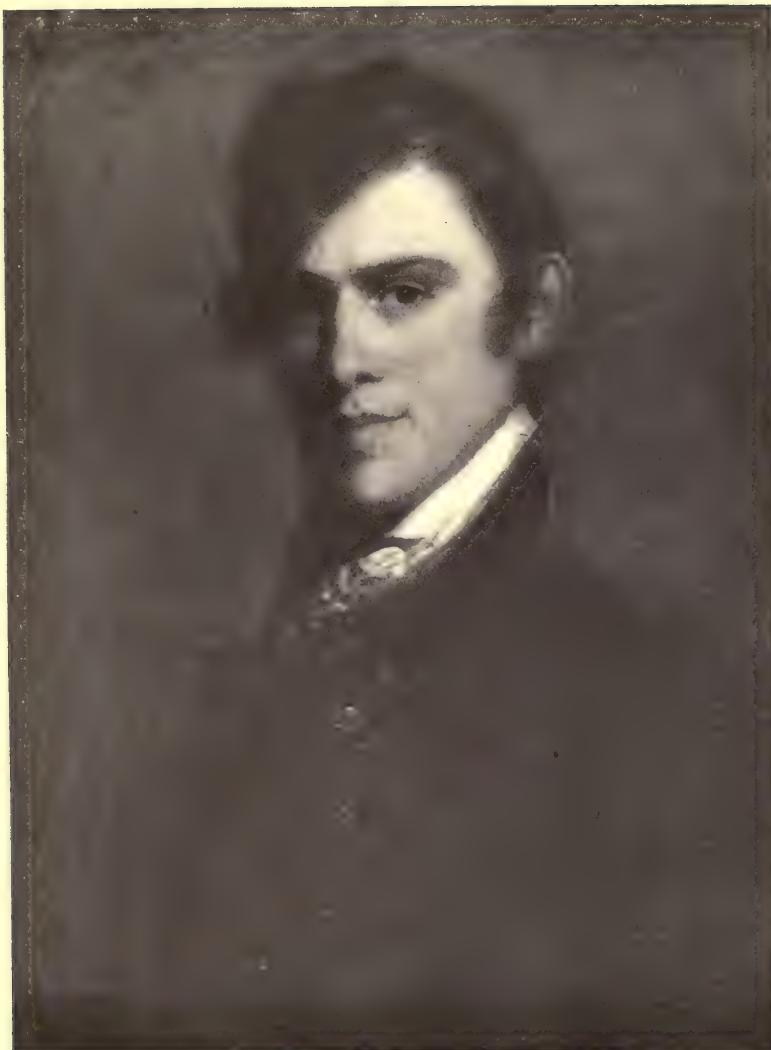
broken windows — a post boy carrying the mail — apprentice to a country sign painter, and at the age of manhood, a sign painter himself, and a married man in Manchester. Through these various stages young Shaw had practised drawing and latterly easel painting, with a view to casting off the mechanic and becoming an artist. With a strong constitution and stronger determination, he persevered in improving himself in flower painting, still life, portraiture and landscape, and finally succeeded in attracting public attention, had orders for pictures and dropped the business of sign painting forever.

The exact time of Mr. Shaw's coming to this country I do not know; but he had long contemplated America as the land of promise. I first met him in Norfolk, returning from a visit to South Carolina. He practised his profession in Philadelphia many years with deserved applause. Of late years he has turned his attention to mechanics, and invented improvements in gun locks with eminent success. This pursuit has led him to Europe, and he has revisited his native country. I see by the public prints that he has obtained a premium from the emperor of Russia, for improvements in naval warfare. He is again in Philadelphia and actively engaged in establishing an exhibition of the works of living artists, preparatory to schools in which the arts of design may be taught. I remember a stag hunt by Mr. Shaw with great pleasure, seen some years back.

#### EDWARD F. PETTICOLAS.<sup>1</sup>

Of this gentleman, my correspondent T. Sully says, "I think Petticolas must have been born in Philadelphia. His family settled in Richmond about 1805. I painted in miniature then, and gave some instruction to Petticolas; the father instructed my wife in music as an equivalent. Petticolas afterwards took to oil painting — visited England and France — returned and married a lady of Richmond, and again visited Europe and returned; after a short residence in Richmond he visited Europe for the third time, and is now (1833) in Richmond."

<sup>1</sup> He was the son of Phillippe S. Petticolas.



JOHN GRIMES

1799—1837

By MATTHEW HARRIS JOUETT

From the collection of The Metropolitan Museum of Art



In 1821, I visited Mr. Petticolas in Richmond, and saw the portraits he had in his painting room. His style was chaste, his coloring clear, and I felt that he deserved all the employment of that city. Mr. George Cooke however found employers in Richmond, and probably Petticolas was neglected. There was a modest manner in the artist, and rather a want of boldness in his work.

Sully in another letter, speaking of this gentleman, says, "he would have made an able and excellent portrait painter had he kept to London. He has knowledge, elementary, especially; but is timid and cramped. Correct and gentlemanly in deportment; much beloved in Richmond, but is too fond of seclusion to get on." When Mr. Petticolas returned from his second visit to England in 1826, he told Mr. Sully that Mrs. Dunlop (herself a painter), had been a sitter to Lawrence, and said that he made use of carefully finished studies made from his sitters, for painting from in their absence; and these studies were the chief means of completing the portrait.

#### WILLIAM G. WALL.

This gentleman was born in Dublin, 1792, and landed in New York the first of September, 1818, where he commenced his career as an artist. The first views he made for publishing were scenery of the Hudson, and he has continued a successful application of his talents to landscapes in oil and water colors ever since. His pictures were a great attraction at the early exhibitions of the National Academy of Design in 1826-7 and 8. Mr. Wall has of late resided at Newport, Rhode Island, but has removed to New Haven, where he is pursuing his profession with great success. He has sold many of his late pictures at from three to four hundred dollars each. This gentleman has been indefatigable in studying American landscape, and his reputation stands deservedly high. A short time before the death of Thomas Jefferson, he wrote to Mr. Wall, offering him in the most friendly manner, the situation of teacher of drawing and painting at his college of Charlottesville; but as it was not made a professorship, Mr. Wall declined. Mr. Wall's practice,

of late is to color all his drawings from nature on the spot, "the only way," as he says, "to copy nature truly."

#### AUGUSTUS EARL.

The reader will find in the first volume of this work a notice of Mr. Earl of Connecticut, at page 263; and at page 115 of volume two a Mr. Earl is mentioned who died at Charleston, and who I supposed was an Englishman, principally from the circumstance that Mr. Sully told me he had seen his widow in London, and communicated to her circumstances connected with his death. I have from recent information reason to believe that the person who died in Charleston, was the same mentioned in the previous page, as I now know that Earl of Connecticut married when studying in London, and left his wife and children there when he returned home; and that he was the father of Augustus Earl, known as the wandering artist. Augustus was the intimate friend and fellow student of C. R. Leslie and S. F. B. Morse.

The latter gentleman has related to me some particulars of a ramble he took in company with Earl, when they both were students of the Royal Academy in 1813. With their sketch-books and drawing apparatus, they visited the seashore and the towns adjacent, making pedestrian excursions into the country in search of scenery, and sometimes meeting an adventure. On one occasion, their aim after a day's ramble was to reach Deal, and there put up for the night, but they found when about five miles from the town, that they had to cross a dreary moor, and the sun was about to withdraw his light from them. As they mounted a stile they were met by a farmer, who accosted them with, "Gentlemen, are you going to cross the moor so late?" "Yes. We can't lose our way, can we?" "No. But you may lose your lives." "How so?" "Why there be always a power of shipping at Deal, and the sailors be sad

<sup>1</sup> Augustus was the son of James Earl. He published a book in 1832 entitled "Narrative of a Nine Months' Residence in New Zealand." In the preface to this book it is stated that he rambled through America in 1818-20. If he was at one time in New York as Dunlap states, he was probably an itinerant. The Earl genealogy gives his birth as 1793. He is supposed to have died in the thirties.

chaps; they come ashore and rob and murder on the moor, without your leave or by your leave.” “Has there anything of the kind taken place lately?” “Why, yes, a young woman was murdered not long ago by two sailors. You will see the spot on your way, *if you will go*, there is a pile of stones where she was killed. The fellows were taken, and I saw them hanged.” “So, there is no danger from them, then.” “About a mile further on, you will see bushes on your left hand — there a man was murdered not long ago — but the worst place is further on — you will come to a narrow lane with a high hedge on each side — it will be dark before you get there, and in that lane you will come to a stile, and just beyond you will see a white stone set up, and on it is written all the circumstances of the murder of a young woman, a neighbor of mine, who was coming home from town all dressed in white, with a bundle in her hand tied in a dark-red handkerchief — but, gentlemen, you had better turn back and stop the night at my house, and you shall be heartily welcome.” They thanked him, but saying they were two, and a match for two, they full of confidence pursued their route. It soon became twilight. They found the heap of stones, and a slight shudder occurred when looking on the dreary scene, and the mark by which murder was designated. They passed on rather tired, and striving to keep up each other’s courage until they came to the bushes. Here was another spot where foul murder had been committed. They quickened their pace as they found darkness increased, and now they came to the lane with the high hedge row on each side, which rendered their way almost a path of utter darkness. They became silent, and with no pleasant feelings expected to see the stile, and if not too dark, the stone erected to commemorate the murder of the young girl in white, with the dark-red handkerchief. “What’s that?” said Earl stopping. “I see nothing,” said Morse — “yes — now that I stoop down I see the stile.” “Don’t you see something white beyond the stile?” “That, I suppose is the white stone.” “Stones do not move,” said Earl. Morse stooped again, so as to bring the stile against the sky as a background

and whispered, "I see someone on the stile — hush." A figure now approached, and as they stood aside to give ample room for it to pass, they perceived a tall female dressed in white, with a dark-red bundle in her hand. On came the figure, and the lads gazed with a full recollection of the farmer's story of murder, and some feelings allied to awe. On she came, and without noticing them passed to go over the moor. "It will not do to let it go without speaking to it," thought Morse, and he called out, "Young woman! are you not afraid to pass over the moor so late?" "Oh no, sir," said the ghost, "I live hard by, and when I've done work, I am used to crossing the moor in the eve — good night," and on she tripped.

The young painters laughed at each other, and pursued their way without further thought of ghosts or murderers. They saw indeed the murder-marking monument, but it was too dark to read the tale, and they soon found themselves in comfortable quarters after their long day's ramble, and forgot their fears and their fatigues together.

Eighteen years, or more after, Mr. Morse inquired of Leslie for their old companion Earl, and learned that he had been rambling far beyond Deal. "He had visited every part of the Mediterranean," said Leslie — "roamed in Africa — rambled in the United States — sketched in South America — attempted to go to the Cape of Good Hope in a wornout Margate hoy, and was shipwrecked on Tristan d'Acunha, where he passed six months with some old tars who huttied there — at length a vessel touched the desolate place and released him. He then visited Van Dieman's Land, New South Wales, and New Zealand, where he drew from the naked figure, and saw the finest forms in the world addicted to cannibalism. Returning to Sydney, he, by way of variety proceeded to the Caroline Islands — stopped at the Ladrones — looked in upon Manila and finally settled himself at Madras, and made money as a portrait painter. Not content he went to Pondicherry, and there embarked for France, but stopped at the Mauritius, and after some few more calls at various places, found his way home. Here his sister had married a Mr. Murray, a relative

of the Duke of Athol, and being left a widow, found a home as chargé des affaires for his grace, who you know is a harmless madman, thinks himself overwhelmed with business, and shuts himself up with books and papers, which he cannot understand, and then calls for his coach and rides out on some important errand, which forgotten, he returns again. Earl wrote and published his travels, and attracted some attention. One day he came to me with delight painted on his face, — ‘I am anchored for life — I have an offer of £200 a year, and everything found me, only to reside under the roof of the Duke of Athol, and ride out with him when he takes it in his head to call his coach — I am settled at last!’ I congratulated him — ‘You can write and draw at your leisure, and give us all your adventures.’ ‘Yes — nothing could be happier.’ A few weeks after Earl came again. — ‘Congratulate me, Leslie.’ ‘What has happened?’ ‘I have been offered a berth in a ship bound to the South Pole! I have accepted it — it is just what I wish.’ And he is now in his element again; for rove he must as long as he lives.”

It may be asked, how is Augustus a subject for this work? Independent of being the son of a Yankee, he when in America exercised his profession in New York, living in the house with Mr. Cummings, the father of the well-known miniature painter. This was in 1818. Thomas S. Cummings, then a boy, was encouraged in his attempts at art by Earl, and possesses many of his sketches which are replete with character. Mr. Cummings describes Earl as being at that time a fair-complexioned, flaxen-haired young man. He is probably now as black as his favorites of the South Sea Islands.

#### AARON H. CORWAINE.

This unfortunate child of genius was born in Kentucky, and as my correspondent T. Sully, Esq. thinks, near Maysville. In 1818 he studied with Mr. Sully, who says, “His first attempts, when with me, evinced *remarkable* tact. He was, however, indolent, and this might in a measure have been caused

by his infirm health." He had a painting room in Chestnut Street, Philadelphia, in the house of Mr. Earl, the frame-maker; and Sully says, "he might be seen at almost any hour lounging at Earl's shop door."

This shop of Earl's, it must be remarked, contained all the best engravings, and paintings were brought thither to be framed. Corwaine would stretch himself on the floor by a picture, and appear to devour it with his eyes. "His figure, manners, and kind mode of expression," continues Sully, "put me in mind of the mild and bland appearance of Leslie. He was gentle and full of kind sympathy and delicate taste — he was candid and guileless. After a short residence in Philadelphia he returned to the western country, I think Maysville. I heard of him from time to time, of his increasing industry and consequent improvement. Three or four years ago he wrote to ask my advice in visiting Europe for improvement, and according to what I said on the subject, he repaired to London. I have been often requested to advise in the like case, and have always recommended the English school as the best for portrait painting; but Corwaine is one of the *few* who have followed my counsel. Of all those who have studied on the continent, I have not found one whose style, as a portrait painter, has not been rendered unfit for the taste of this country.

"Corwaine left Philadelphia, when he embarked for London, in a bad state of health, but with some hope that the sea voyage would restore it, and an ardent desire to redeem lost time. Misfortune attended his steps from this time to the day of his death. The funds he had provided to defray his charges in London were all lost by the failure of the merchant in whose hands he had placed them shortly after his arrival: meanwhile his disease was aggravated by close application to his studies. He has since told me that the overstrained effort to continue the work in hand, which engaged his attention, has caused him to faint. He returned to Philadelphia penniless, with a ruined constitution and depressed spirits, to die in the arms of his kind and faithful cousins, two maiden ladies, the

Miss Cones, in whose house he resided until death relieved him from his pains at the early age of twenty-eight.

"The few studies and copies made by Corwaine when in London show what high ground he would eventually have taken, had life been continued."

*Extracts from an Obituary Notice.*

"Cincinnati, July 17th, 1830.

"Died, — In Philadelphia on the 4th instant, Mr. A. H. Corwaine, portrait painter, in the 28th year of his age.

"The subject of this notice was a native of Kentucky, and like many of the legitimate children of genius, he struggled in the commencement of life with every obstacle that want of family influence and of wealth could present. In early youth he wandered to Maysville, and making himself master of the rudest materials of his art, he commenced his rough attempts at sketching portraits. These, coarse as they were, were distinguished by that quality which marked his productions at a maturer period; that of catching some powerful point of feature and expression, which gave peculiar force to his likenesses. On his coming to Cincinnati, some years ago, and while yet a boy, several gentlemen of this city, struck with his wonderful powers, induced him to place himself under the direction of Mr. Sully, and furnished him with the means of remaining in Philadelphia for two or three years. On quitting Philadelphia he established himself in Cincinnati, where he remained in the prosecution of his art until the spring of 1829.

"Ardently devoted to his art, he resolved to connect his improvement in it with the pursuit of health. With this view he selected England as the place of his European visit. In London his health seemed at first to be improved, but in the beginning of the past winter, symptoms of returning disease became alarming, and he came to Philadelphia, where, after lingering some months, he bowed to the decrees of Providence, and was called to a better world, while yet in the morn of life."

## N. JOCELYN.

This gentleman, who, like A. B. Durand, is both engraver and painter, was born in New Haven, Connecticut, in the year 1796. Mr. Jocelyn has passed through many scenes of life with honor, and is an independent man: but of the particulars of those events or exertions which have led to his present eligible situation in his native city, I am ignorant; although I had been promised ample information on the subject, which I was anxious to obtain, as I know that Mr. Jocelyn's connections with distinguished men, both at home and abroad, and his talent for observation, would have made my memoir of him interesting and instructive.

I know that, in 1815, he was a student of drawing and engraving; and engaged in the latter, as a profession, at Hartford, in Connecticut, in 1818. Although he has studied and practised oil painting, he has continued his professional exertions as an engraver. In 1820 he professed himself a portrait painter; and visiting Savannah, Georgia, he practised with success and improvement.

Mr. Jocelyn was a member of the Graphic Company at Hartford, whose principal business was bank-note engraving. The bank-note system has been friendly to the arts of design, and stimulated as well as employed very many artists.

In 1826, when the National Academy of Design opened their first exhibition, at the corner of Reade Street and Broadway, Mr. Jocelyn exhibited several portraits of merit. In 1829, he visited London, as I believe, on business connected with mechanical inventions: but whatever it was, he observed with the eye of a shrewd and talented man, the works of art around him. With the skilful and amiable Danforth, whose engraving from Leslie's "Uncle Toby and the Widow" has made him universally known among his countrymen, Mr. Jocelyn had always been in strict friendship; and when in London they lived together, together enjoying the society of their celebrated countrymen, Leslie and Newton.

Mr. Jocelyn is established at New Haven; and has, in 1834, the most eligible suite of rooms for his painting and exhibition

of any artist I know of. I saw specimens of his head portraiture in August, 1834, which placed him, in my opinion, in the rank of our best portrait painters, though not foremost of the rank.

Long married, this gentleman fulfils the duties of a good citizen, and enjoys the esteem of all around him.<sup>1</sup>

### D. C. JOHNSTON.<sup>2</sup>

#### HIS ANSWER TO MY INQUIRIES.

"Sir — By particular desire I have placed myself, as Coleman says, 'bolt upright on my head's antipodes,' to detail to you the most remarkable incidents of my *interesting* life and adventures from infancy, up to the present time — and to convince you that of all opiates, there is none so powerful — when administered by so skilful a hand as myself — as a certain quantity of ink and paper. — To begin at the beginning, and preserve future ages from such uncertainty as at present exists, concerning the nativity of Homer — and other celebrated characters, I hereby declare, that in the drab-colored city of brotherly love I first saw the light of day, under what particular planet I am unable to say; but of this you may learn something, if you can lay your hand on an almanac for 1799, under the head of March.

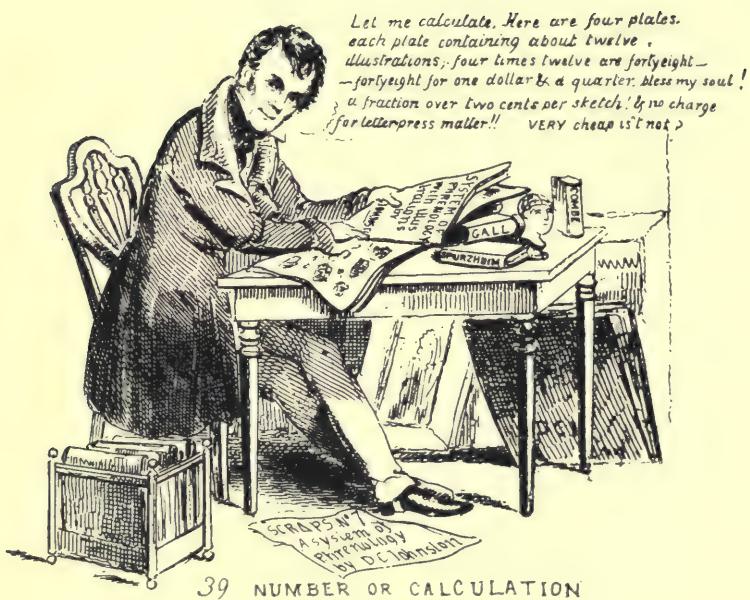
"Had my parents adopted for me a profession which my earliest propensities seemed to recommend, I might at this time have been 'a rude and boisterous captain of the sea'; for according to all authentic information, I neglected no opportunity to indulge in a hearty squall; by some, however, the propensity was attributed to an unusual development of

<sup>1</sup> Nathaniel Jocelyn died in New Haven, Conn., January 13, 1881.

<sup>2</sup> Johnston was a clever caricaturist. Drawings by him on stone of contemporary actors were issued from the lithographic establishment of Pendleton in Boston about 1825-30. These productions are now scarce and he is best known by a periodical publication in the years 1830-49 entitled "Scraps," which gained for him the name of the "American Cruikshank," and which may have been inspired by Cruikshank's "Sketches," published in London 1828-32. Johnston had a fertile imagination and a keen sense of the ludicrous which his facility in the use of the etching needle enabled him to effectively display, but he was lacking in the essential artistic qualities necessary to place him in the high rank of the English illustrator. He died in Dorchester, Mass., November 8, 1865.

the organ of tune, which, at the time was no doubt supposed to be a species of hand-organ, situated not far from *honor*, as set by Swift; for I seldom was allowed to complete more than half a dozen bars in a vocal solo, without a smart accompaniment by somebody, on this supposed organ. At the same time, my parents might have been suspected of having adopted this opinion; but my opinion now is that that conduct was entirely devoid of phrenological prejudices; it was necessary for my own happiness, that my particular propensity should be overcome, to effect which, it was deemed necessary whenever I chose to indulge in so selfish a gratification, as a squall, not to seek for bumps on my head, but to turn me bottom up, and apply a wholesome quantity of bumps to the opposite part of the anatomical structure. This capsizing system, though particularly disagreeable to a structure not copper-bottomed, had the desired effect; my penchant for squalls gradually subsided, and calms became more frequent, till at length I thought the latter decidedly preferable to the former, attended with the inevitable organ accompaniment.

"My schoolboy days were remarkable only for backwardness of study, and forwardness of petty mischief; in reading, between mouthing, mumbling, and skipping hard words, I got on indifferently well. In penmanship, judging from a few early specimens which occasionally meet my eye, I evinced more than ordinary taste, and generally managed to destroy the cold and monotonous appearance of the white paper, by passing my little finger, or perhaps the cuff of my coat, over the undried ink, or by an accidental blot licked up with the tongue, thereby producing a pleasing effect, chiaroscuro, which the tasteless Domine was unable to appreciate; insensible to the harmony of light and shade, he universally denounced my best *effects* as vile, every page of my copybook he no doubt conceived to be a rivulet of pot hooks and hangers, meandering through a meadow of smut; and as many pages as my book contained, so many thwacks did I receive on my palm, by way of improving my hand. In figures (that is, caricature figures), I was more successful; these I usually exchanged with some of



39 NUMBER OR CALCULATION

PORTRAIT OF DAVID C. JOHNSTON

From an etching by the artist in "Phrenology Exemplified and Illustrated," 1837.



my fellow scholars, for a slate full of such figures as suited the preceptor, who not unfrequently approved of *my calculations*, without calculating himself, that they were received as a *quid pro quo*, for a wretched attempt at a likeness of himself or his assistant. Having completed my schooling (with the exception of the last eighteen months, or two years), after the above fashion, a choice of profession became the next subject of consideration with my parents. My graphic efforts, though wretched in the extreme, had acquired for me a certain degree of reputation among my friends and relatives; and as I unquestionably was fond of *picture making*, it was decreed that I should become an artist. Painting at this time would have been my choice, but this branch not being so lucrative and generally useful as engraving, I was placed some time in 1815, under the tuition of Mr. Francis Kearny, a gentleman of established reputation, both as an engraver and draughtsman; in this situation I remained four years, during which time I acquitted myself to the satisfaction of my worthy tutor. At the termination of my pupilage, there was but little business doing in book and print publishing, which necessarily produced a general state of idleness among artists of the burin, particularly among the junior class, who, like myself, had just acquired the enviable distinction of *artist of my own book*. Under these circumstances, I added publisher to my newly acquired title, and occasionally put forth a caricature of dandies, militia trainings, etc. In these efforts I succeeded so far, that sundry well-known characters in each department were readily recognized, the prints met with ready sale, and I began to aspire to something above *dog collars* and *door plates*; the engraving of which constituted an important branch of my business.

"In the plentitude of my vanity, I began to think that I had assuredly taken a certain 'tide in the affairs of men,' and was flowing on to fortune, at the rate of ten knots an hour; but dandies and exquisites held it not honest, to have their follies thus set down and exposed at the shop windows; and valiant militia colonels and majors, in overhanging epaulets, breathed nought but slaughter, blood, and thunder; my customers, the

print and booksellers, being threatened with libel suits on one hand, and extermination on the other, chose rather to avoid such difficulties, than to continue the sale of my productions.

"This unexpected turn of tide rendered it necessary for me to look about for employment in some way, that would enable me to provide food and clothing (for I could not consent to remain dependent on my parents), and at the same time, allow me a portion of leisure to devote to my pencil. I was at this time fond of the theatre, and had acquired no inconsiderable reputation among my acquaintance, as a mimic not only of actors, but of many individuals in private life, and was reckoned good at a comic song, and altogether a nice man for a small party. These *wonderful accomplishments* induced me to try my fortune on the boards. The theatre was then open but four nights per week, and I calculated on having many hours per day for my more agreeable avocations. Without delay therefore, I made application to the manager, Mr. Wood; who selected for me the part of Henry, in '*Speed the Plough*,' in which character I in a few days made my *début*, as the saying is, before a splendid and *enraptured* audience.

"The first appearance of a novice has been compared to the state of a person that has just been shot at and missed; I know not what my appearance was, but judging from my feelings, I must have looked more like a person hit than missed; the shot having carried away the words of my author, my head seemed pirouetting on its vertebra, the footlights danced like wills o' the wisp; the audience appeared to be seated in an immense rocking chair in full seesaw; to my eye everything was topsy turvy, and to my ear, everything was buzz. Fortunately this sensation was but of short duration, the plaudits of the good-natured audience were soon recognized by my tympanum, the lights ceased to dance, the rocking-chair became stationary, the lost words of my author returned, and Henry was himself again, and commenced walking *into the audience* without material deviation from the usual mode of representing the character. There might have been a few accidental new readings, which at present I do not recollect, I but remember one

point, though not a new one, was made *sharper* than usual, and proved to be a decided hit; to explain which, it becomes necessary to inform you that in consequence of a primitive misunderstanding between my knees, they never failed to come to blows, as soon as my legs were put in motion; I was, therefore, at a very early age sent to dancing school, as the most effective means to correct this joint animosity. The experiment was not only attended with success, but resulted in so great a fondness for ‘tripping it on the light fantastic toe,’ that I soon became the most indefatigable *toe-shaker* or *artiste* (to use the more fashionable term), of my age. This brings me to the *point* alluded to, which occurred in the dance with Miss Blandford; my terpsichorean powers would have excited the envy of the muse herself. Poor Robert Handy, who scarcely knew a pirouette from a double shuffle, was, ‘in amazement lost’; the electrified audience for a while kept their approving hands moving in time to my heels, until I commenced cutting three and four, and pigeonwinging backward and forward; this was ‘going the whole swine’; the audience were obliged to yield the *palm*, and I was acknowledged the most dancing Henry that had appeared for years. Instead of asking myself, like a silly fool, where could Henry have learned to dance? I merely asked, like a sensible actor, what can I do to get applause?

“A few evenings previous to my appearance, I witnessed the opera of the ‘Devil’s Bridge,’ and heard the *poor peasant* Florian introduce a song with considerable applause, beginning —

‘I have health, I have grounds,  
I have wealth, I have hounds,’ etc.

Being acquainted with the representative of Florian, I took the liberty to hint to him, that according to my notion, his song was by no means suited to the part. ‘Not suited to the part!’ he exclaimed, ‘what the devil have I to do with what suits the part? my object is to suit the audience, and if you expect to succeed in this profession, you must put such ridiculous notions out of your head, young man.’

“My second character was Master Slender, whether my performance of this part was an improvement on my first appear-

ance, I will not pretend to say. I but know that I felt much more at ease than in the sentimental Henry. My appearance as a young gentleman, was succeeded by an offer of an engagement from the manager, to fill the situation of what is technically called, the *walking gentleman*, in which capacity I remained during the first season.

"The second season was commenced by an advance of salary and a slight addition of business; that is, a minor comic character was now and then trusted to me, and occasionally, a second or third-rate *scoundrel*; so that by the time I began the third season, I was a sort of actor of all work.

"I had run through an extensive range of characters from first and second robber, to the man of wax in '*Romeo and Juliet*'—from the grave-digger to Laertes— from Sheepface to Sir Benjamin Backbite — from African Sal and Dusty Bob to the Duke of Venice. During my actorship I occasionally put forth something in the *print way*, sometimes a political caricature, and now and then a theatrical star; so that between my salary, my pencil and my graver, I lived rather comfortably; but as I never was positively stage struck, I kept a sharp lookout for an opportunity to bid adieu to the shield and truncheon; to carotty wigs and poisoned goblets. To facilitate this object I engaged with the Boston managers for the season of 1825. My motive for making this move was owing to a more extensive sale of my graphic productions in that city than in my native place. A short residence in Boston convinced me that by applying myself to cut copper, I should soon be enabled to cut the boards. I gradually became known to the book publishers, who being in want occasionally of designs both for wood and copper, my humble abilities were in a short time more than appreciated and so liberally rewarded, that at the close of the season I thanked the ladies *Thalia* and *Melpomene*, particularly the former, who to my taste is the more agreeable of the two; and in the language of a moving shopkeeper, begged a continuance of former favors in my new or rather old stand, which I still occupy, designing prints for booksellers and publishers. Most of my time, however, is

taken up in drawing on blocks for wood engravers. I manage occasionally as opportunity offers, to execute a political caricature, and steal time enough to make something for the annual exhibition of the National Academy of New York, and ditto for the Boston Athenæum; the few odds and ends of time that remain I work up into *scraps*, which brings me to the end of the year and to the end of my epistle, for which you are no doubt very thankful.

"You are perhaps not a little surprised at the length of this epistle, knowing as I do, that in your notice of me you can come to Hecuba in half a dozen lines, but as I generally have at this season of the year a week or two of leisure time, I thought I could not do better than employ part of it in bestowing my tediousness upon you and giving you the *whole life*, that you may choose your lines where you please.

"I remain Sir,

"Your most obt. serv't.

"D. C. JOHNSTON.

"To William Dunlap, Esq."

#### DANIEL DICKINSON.

The good sense of the following letter in answer to my inquiries, induces me to publish it entire. Mr. Dickinson is in many respects a contrast to his brother Anson Dickinson, before mentioned; though not a better artist.

"I was born in Litchfield, Connecticut, in 1795; was never under any master; Nathaniel and Smith Jocelyn and myself, were brother tyros in the art at New Haven, where we studied drawing all at the same time, principally from drawing and other books. I adopted a style between my brother Anson's, Malbone's and J. Wood's, fifteen years after my brother commenced; being that number of years younger. Being led to miniature painting on ivory, I have employed my leisure time in fancy subjects, such as might best illustrate female beauty and grace. In 1830, I began to study oil painting, and have lately finished my first original in that style, and if successful

shall pursue this branch, as it will afford a greater field particularly in works of fancy. The encouragement I receive enables me to remain in the same city in which I first commenced, Philadelphia, without ever painting in any other; I have been stationary upwards of fourteen years; the latter part of which time my yearly income is about sixteen hundred dollars."

## CHAPTER VIII.

### AMERICAN ACADEMY OF FINE ARTS — NATIONAL ACADEMY OF DESIGN — HARTWELL — PEKENINO — COOKE.

#### ACADEMIES.

I CANNOT admit into this work the paltry attacks made by the enemies of the National Academy of Design, when they found that artists could establish a real academy, governed by artists with artists for teachers, having an exhibition which supported their school and other expenses, and becoming properly appreciated by the public. It is true that the exhibition annually of the works of living artists destroyed the exhibition of the old academy, called annual, but only *so as open all the year*. It is true that the old institution sunk into insignificance and contempt; but it was the natural consequence of that dictation by which it was governed, which had told the patrons that artists could not govern an academy, and were not to be entrusted with its interests or its property.

The corporation of New York at length gave notice to the old academy that they must remove. Destruction seemed now to stare the institution in the face; but Doctor Hosack saved them by offering to appropriate ground and erect a building to receive the casts, and open exhibitions, for the advancements of the arts. He demanded merely interest for the money. Mr. Trumbull gave an excellent plan; an architect was employed, and the academy, as it is called, was erected in Barclay Street. It was opened and an exhibition made. The public went to see the building; and finding the same casts and pictures which had been seen for years, they were satisfied and went no more. The rent of the building and perhaps a surplus is obtained by letting out the rooms to adventurers and picture

dealers; but for all the purposes of an academy, it remains to this day dead. The directors, with Mr. Trumbull at their head, are an institution to let out rooms for the exhibition of pictures or statuary.

There have been isolated portions of time when the statuary has been opened to students, particularly soon after the establishment of the National Academy of Design; so far the latter institution has additional credit for opening to artists the treasures originally intended for their use.

The National Academy of Design had been in successful operation for years, with schools, gratuitous teaching, professors and lectures, and still the calumny that artists could not govern an academy, and were prone more than any other men to quarrelling, first propagated under sanction of Mr. Trumbull's name as above stated, was repeated. Well meaning friends of the arts, ignorant of the circumstances which led to the formation of the National Academy of Design, and of the benefits it is diffusing by its schools, not only among professors of the fine arts, but among professors of those arts which contribute to the comforts, as well as elegancies of domestic life, were led to believe that the artists were injuring the cause most dear to them. Every academician has in turn been accosted with "Why do you not join the old academy?" And as it is impossible to enter on a history of the fine arts, and explain the nature of an academy for teaching them when thus questioned in the street or the drawing room, I have sometimes briefly said, "Union with an institution composed of perhaps two hundred men of all professions, governed by a majority, must place a few artists in a minority, and of course we must put ourselves and our flourishing academy under the direction of men who are necessarily ignorant of the arts we profess and wish to teach. These men have said we are unfit to govern ourselves, or to be entrusted with their property; property intended for the use of artists. By an union we must place ourselves under the direction of men who assume a tone of superiority to professors of the fine arts. The poor slave is only rescued from contempt by the knowledge that he is

compelled to be such. The slave by choice, must be the most contemptible of all human beings. We are now *free*: we direct our own work, and the time and manner of it, and we direct it, like working bees in the hive of society to the general good of the hive."

During these years of prosperity to the National Academy, my friend Doctor Hosack, *but for whom* the old institution would perhaps have been altogether extinct, had repeatedly urged me to devise some plan by which the National Academy and the friends of the arts should all be united. He had repeatedly said with his characteristic liberality, that he wished everything to be directed by, and opened to the use of artists. There appeared to be only the selfish ambition of one man in the way.

On the return of S. F. B. Morse, Esq., the president of the National Academy of Design, from a three years' visit to Europe, Doctor Hosack renewed his conversations on this subject both with the writer and Mr. Morse, and by appointment the Doctor and the president had a meeting expressly to discuss the subject. On this occasion, Dr. Hosack showed himself particularly anxious that the artists should have the benefit of the building he had erected, and the accumulated property of the old institution. Some time after this meeting, a notification was received from the directors of the old academy, or American Academy of the Fine Arts, by the council of the National Academy, saying that they had appointed three gentlemen as a committee, to confer with three of the council. Immediately, Messrs. Morse, Dunlap and Durand, were appointed by the council, and met Messrs. Hosack, Rogers and Glover, three directors of the old academy. Henry F. Rogers, Esq., frankly said that he did not know what proposition was to be made, or how to open the business. Mr. Dunlap suggested as a first step, to sink both academies and establish a new one, by a new title. This was a rash suggestion and happily did not take effect, though at the time it met with the approbation of all present. Mr. Rogers said that he now for the first time saw a probability of union. The committee

of the National Academy said they would not agree to any other mode of government than that they had adopted, and found successful: a council of artists chosen by artists. The other gentlemen, particularly Messrs. Hosack and Rogers, avowed their wish to have no share in the direction of an Academy of Arts. Mr. Glover assented. A general plan of union was agreed on: the committee of the National Academy agreeing for the sake of very inadequate advantage, to encumber the institution (if their constituents consented), with the stockholders and honorary members of the old institution. The committees adjourned to meet again. They did so; the delegates from the American Academy being changed to Messrs. Hosack, Flandin and Herring. After several meetings, and after every point had apparently been settled, Messrs. Morse and Herring were appointed to draw up the *project* of agreement. It was done and presented to the council of the National Academy and agreed to; the ratification to depend upon a meeting of Academicians.

Messrs. Hosack, Flandin and Herring, were by agreement to call a meeting of the directors of their institution, and lay the report before them, and the two committees agreed to meet at Doctor Hosack's to know the result. Dr. Hosack and Mr. Flandin came directly from the meeting of the directors, and finding the committee of the National Academy in waiting, reported: not that the *project* agreed upon had been laid before the directors — not that they had discussed and adopted or rejected it — but that Mr. Trumbull had taken a paper from his pocket, which he brought to the meeting and read, and that they all agreed to it and ordered it to be printed. How these gentlemen answer to themselves the presenting to any person the *project* or report of their proceedings before the meeting took place, I cannot divine. Mr. Trumbull rejected the whole, and the whole was rejected. It had been repeatedly asked at the meetings of the committees, if in case there was an union, Mr. Trumbull would be elected president: and always answered that it must depend solely on the artists, none others by agreement being electors. It was known that he

would not be elected, as it was known that the artists thought him incompetent or worse.

This abortive labor was reported to a meeting of the members of the National Academy, and a resolution was unanimously adopted, that the agreement of the committees of the two institutions should be published together with Mr. Trumbull's rejection.

I print here the joint report of the committees; Mr. Trumbull's address prepared before the directory had seen or heard the report; and extracts from an examination of that address, by S. F. B. Morse.

*"JOINT REPORT of the Committees of Conference appointed by the American Academy of Fine Arts, and the National Academy of Design, to arrange the terms of a union of the two institutions."*

The artists and friends of the fine arts, at present embodied in the city of New York, in the two academies, called the *American Academy of Fine Arts*, and the *National Academy of Design*, mutually impressed with a conviction, that the great object for which they have associated, viz. the *promotion of the fine arts*, can be better accomplished by a union of the means, for that purpose collected in each institution, have entered into negotiations through a committee, of conference, appointed by each of the academies, which committee, having given the whole subject a deliberate examination, beg leave respectfully to report to the stockholders of the American Academy of Fine Arts, and the academicians of the National Academy of Design, the result of their labors.

It was represented on the part of the *American Academy*, that this academy was possessed of property (of indefinite value), such as casts from the antique, pictures, prints, etc., highly useful to an academy, in the instruction of artists; that this property was held by stockholders, who had purchased shares, by the payment of twenty-five dollars each share. That the object of such purchase was not to obtain any dividend in money, but was intended for the encouragement of the arts, by furnishing means of study to artists particularly, and the public generally; and that for such payment they are entitled to certain privileges in the institution, viz. free admission for each of the stockholders and his immediate family, to the exhibitions of the academy; liberty to transfer his right by sale of his stock, to perpetuate it to his heirs, and to vote for directors and other officers of the academy at the annual elections. It was further represented that debts (to a certain amount) were contracted in the necessary operations of the academy, and that the means to pay these debts, and the current expenses of the institution, were, in the last resort, the sale of the property of the academy; or, ordinarily, the receipts of the exhibitions, and the rental of rooms not immediately used by the academy.

It was represented on the part of the *National Academy of Design* that this academy was also possessed of property (of indefinite value) of a nature similar to that possessed by the American academy, and intended for the same general and particular purposes; that the academic body consisted of artists exclusively, and that attached to the institution were a body of honorary members, having privileges of a nature, in some respects, similar to those of the stockholders of the American academy. They (the honorary members) have free admission, not only to the exhibitions and library, but also to the lectures; they are not responsible in any way, for the expenses, the debts, or management of the institution. It was further represented that debts (to a certain

amount) were contracted in the necessary operations of the academy, and that the means to pay these debts, and the current expenses of the institution, were, in the last resort, the sale of the property of the academy; or, ordinarily, the receipts of the exhibition and the rental of rooms, not immediately used by the academy.

In the view of these two representations, it appeared to the united committee, that there were here two institutions agreeing —

1st. In professing the same general object, viz the promotion of the fine arts.

2d. In possessing property of similar character to promote this end.

3d. In having debts to a small amount, to be liquidated by the same means, and in depending, also, on similar means for replenishing the treasury.

It further appeared, that the differences to be accommodated, consist principally in reconciling the privilege of voting transferable and inheritable — possessed by the stockholders of the American Academy, with the exclusive right possessed by the academicians of the National Academy (they being all professional artists), of electing their own members. This point was considered vital, and as presenting the most serious obstacle in the way of uniting the two academies. It was contended on the part of the American Academy, that each stockholder possessed certain privileges of property to the amount of his share of stock; that the privilege of voting was designed solely to secure to him the proper application of his property and no more. It was urged on the other hand, by the National Academy, that such power operated more than was intended, by controlling the opinions and plans relating to the management of an institution designed for instruction in the arts, and which management, they, as artists, thought they might, without presumption, claim best to know, as being within the province of their own profession, and in which they felt the deepest interest. They urged, that the power to control by vote the elections into the body of artists, or the election of officers to manage the concerns of the academy, was a power inconsistent with the judicious management of an academy of arts, and unauthorized by any precedent in any known academy; all such institutions in the world having artists exclusive in its academic body. They further contended, that to the exertions and professional labors of the artists, was naturally owing the principal interest of the exhibitions, and as these were the chief source of income, and as they were responsible for the debts of the academy they ought of right be uncontrolled in measures which they might deem best adapted to promote these ends.

It appeared, therefore, to the committee, after long and serious attention, that this point might be adjusted in the following way:

A new academy, to be called the New York Academy of the Fine Arts, shall be formed, embodying the members of the two academies, viz. the American Academy of the Fine Arts, and the National Academy of Design, on the following general plan in reference to this point and others of minor importance:

There shall be four classes of membership, viz. academicians, associates, lay members, and honorary members.

The academicians of the American Academy of Fine Arts, and the academicians of the National Academy of Design being academicians of each body on the 8th of January 1833, and whose names are hereunto annexed, shall constitute the primitive body of academicians in the New York Academy of Fine Arts.

The associates of the American Academy of Fine Arts, and the associates of the National Academy of Design, being associates of each body on the 8th of January 1833, and whose names are hereunto annexed, shall constitute the body of associates in the New York Academy of Fine Arts.

The stockholders of the American Academy of Fine Arts shall constitute the body of lay members in the New York Academy of Fine Arts.

The honorary members of the American Academy of Fine Arts, and the honorary members of the National Academy of Design, shall constitute the body of honorary members in the New York Academy of Fine Arts.

The property of the American Academy of Fine Arts, and the property of the

National Academy of Design, shall be the property of the New York Academy of Fine Arts, subject to conditions hereinafter named.

For the debts of the American Academy of Fine Arts, and for the debts of the National Academy of Design, the New York Academy shall become responsible.

The property of the American Academy of Fine Arts shall be held in trust by five trustees, representatives of the stockholders, or lay members, and chosen annually by them, in such manner as they may think proper. The property aforesaid shall be held liable for the debts of the American Academy of Fine Arts only.

The property of the National Academy of Design shall be held in trust by five trustees, chosen annually by the academicians, in such manner as they may think proper. The property aforesaid shall be held liable for the debts of the National Academy of Design only. Said property, or any part thereof, shall, in no case, be sold or alienated by the New York Academy, without the consent of the trustees of each property respectively; but in its use for the instruction and benefit of the institution, shall be under the sole management of the Academy.

Each member of the Academy, viz. academicians, associate, lay member and honorary member, with his own immediate family, shall have access to all the exhibitions of the Academy, to the lectures, to the schools, and to the library, free of expense during his life.

It appeared to the committees, that by the adoption of this plan by the two academies, and embodying these principles in the constitution of a new Academy, the principal difficulties, if not all, that exist will be removed. There will be a mutual abandonment of the name of the two academies in adopting the name of New York Academy of Fine Arts. The artists in both academies will be united on the same equal terms. The honorary members of each will also be on equal terms, and the present stockholders of the American Academy of Fine Arts, as lay members, will have the same security as at present, through their trustees, for the faithful application of their property, while for the use of said property they have the same real advantages that they now enjoy, with the additional prospect of seeing improved and larger exhibitions, annually increasing, under the management of a united body of artists.

[That the reader may have the whole subject on both sides before him, the Address of Col. Trumbull, which made the examination necessary, is appended.

*At a meeting of the Directors of the American Academy of the Fine Arts, held at their building in Barclay Street, on the 28th day of January, 1833, the following paper was read by the President, a copy ordered to be entered on the minutes, and 300 copies to be printed.*

#### GENTLEMEN,

We have heard the Report of the Committee which was appointed to confer with the Committee of the National Academy of Design, on the subject of a proposed union of the two academies; and you will permit me to leave the chair a few moments, for the purpose of offering my opinion upon the subject.

It appears to me that the Academy of Design require the abolition of the stockholders of this academy, as the basis of the negotiation, the *sine qua non*, on their part, of a union; you will permit me to state at large the reasons why I regard this basis as utterly inadmissible.

It has been proved by all experience, and, indeed, it is a truism, that the arts cannot flourish without patronage in some form; it is manifest that artists cannot interchangeably purchase the works of each other and prosper; they are necessarily dependent upon the protection of the rich and the great. In this country there is no sovereign who can establish and endow academies, as Louis XIV., did in Paris, and at Rome; or as the late George III., did in London; and, in case of want of success in their early efforts, to aid them, as the latter monarch did aid the Royal Academy of London, by a gift from the privy purse, to the amount of £5000, or \$25,000.

The governments, that is, the legislative assemblies of our nation, or of the separate States, cannot be looked up to by the arts, with any hope of protection like this; the

church offers us as little hope as the State; and the fine arts, those arts which polish and adorn society, are, in this country, thrown for protection and support upon the bounty of individuals, and the liberality of the public.

The foundation of this institution was laid by a few individuals, not artists; at the head of whom stood the late Chancellor Robert R. Livingston, and his brother, Edward Livingston, now Secretary of State of the United States; these gentlemen raised a subscription, in shares of \$50, which amounted to nearly \$3000, and this sum, under the direction of the same Robert R. Livingston, when minister of the United States at the court of France, purchased the fine collection of casts from the antique statues, etc., which constitute the pride of this institution. And the influence of the same Robert R. Livingston, obtained from Napoleon Bonaparte a gift of the magnificent collection of engravings and works on the arts, which will be the boast of your future library. Thus, these gentlemen, the original subscribers, became holders of a joint stock, composed of \$50 shares. And the distinguished individual, Robert R. Livingston, who was the author of the plan — our first president — and, in the fullest sense, the founder of this Academy, was not an artist; he was nothing more than a *stockholder*.

Again, gentlemen, John R. Murray and Charles Wilkes, Esq., to whom, next after Chancellor Livingston, we are indebted for our existence through the struggles of a feeble infancy, were not artists; but merely *stockholders*.

Again, gentlemen, when, in the year 1815 or 16, the bounty of the corporation offered to us the shelter of a roof, and money was wanted to new model the interior of the almshouse, and to convert the small rooms which had been built for the convenience and comfort of the poor, into large and lofty apartments suited to the purposes of the arts, have we forgotten how that money was obtained? Did not a gentleman, now present with us as a director, borrow the sum required, from a bank in this city, upon his own private note? And was that gentleman an artist? No. Dr. Hosack was but a *stockholder*.

Again, when, by a contract with the gentleman last named, this building was furnished and prepared for use, have we forgotten that a distinguished artist, now one of our academicians, hired our room for the exhibition of a splendid and pathetic picture, at a handsome rent for three months? Have we forgotten that, by some strange fatality, that fine picture failed to obtain popular approbation? Do we not know that, under these circumstances, it would have been ruinous to the artist to be compelled to pay \$300, and very discouraging to the Academy to lose it? And have we forgotten that an end was put to this embarrassment, and both parties relieved by the munificent interposition of a gentleman here present; a director, but not an artist? No, he is but a *stockholder*.

Again, gentlemen, how did we obtain the glorious portrait of Mr. West, the masterpiece of Sir Thomas Lawrence? Was it purchased by our own funds? No. Twenty gentlemen gave the necessary sum by subscription, in shares of \$100 each. And were these subscribers artists? No; with the exception of a very few, they too, were *stockholders*.

And, recently, gentlemen, have we not received an unrivalled present from John Jacob Astor, Esq., in two marble busts of the late emperor and empress of the French, executed by command of the emperor, by the late celebrated Canova, in his finest manner? And is Mr. Astor an artist? No; he too, is only a *stockholder*.

With such an enumeration of munificent acts of stockholders before us, can there be one among us who can be persuaded to consent to the monstrous act of ingratitude proposed, of violating, or attempting to violate the right of suffrage and of property which, by our charter, are vested in those gentlemen? I trust, there is not one who can deliberately consent to it.

At least, gentlemen, I, whose name stands in your first charter, granted in 1808, as one of the original grantees, and first vice-president of the institution, and who have had the honor during many successive years to be elected your president, feel myself bound by the most imperious duty to guard vigilantly your interests and your honor. And I do here most deliberately and most solemnly repeat what I have before said

informally: that never, while I live and have my reason, will I, a stockholder, consent to such a violation of their rights, and of our own duties, as is proposed; and no motive, not even the union of the two academies, will ever weigh with me to change this solemn resolution.

Gentlemen, I beg leave to call to your recollection that, on the 16th of February, 1830, I asked the attention of this board to the draught of two by-laws, which I then offered, and which, after lying upon your table for consideration, an unusual length of time, were, on the 4th of March, 1831, called up on the motion of Dr. Hosack, seconded by Mr. Robertson, and unanimously adopted. They are entered on the 24th page of your book of minutes, from which, with your permission, I will read them.

These ordinances were proposed by me for the purpose of removing those objections, which, so far as I could understand them, had induced artists to withdraw themselves from this, and to form a new academy; by the first, artists are no longer required to pay twenty-five dollars, in order to become stockholders and members with us; the exhibition of a work of art in our rooms, approved of course by us, as being entitled by its merits to be exhibited, admits every one who may wish it, to a free participation with us in all our rights as stockholders. And by the second, which requires that at all future times, a majority of the directors shall be artists by profession, in the actual exercise "of their several pursuits, whether of painting, sculpture, architecture, or engraving," it was intended to guard the interests of the arts, in the most effectual manner, without violating the rights of the stockholders.

It appears to me, that by these two ordinances, the doors of this institution are thrown open for the admission of all who choose to enter. While the preliminary demand of the National Academy of Design requires nothing less than the unconditional surrender of all the chartered rights of all the parties in this institution.

If, then, the proposed union cannot be effected upon some other basis, I presume the negotiation is at an end; and the two academies must remain as they are, separate and rival institutions.

And, however this may be lamented, we of the American Academy of the fine arts, have the satisfaction of knowing that the separation did not originate with us. We did not secede; we were seceded from. And I confess that, at the time, I felt most severely, not only the act, but the manner of the secession; but time and reflection have dissipated entirely those gloomy anticipations of ruin which I felt at first. We have survived the first fury of the tempest, and I am confident that we shall safely ride out the gale.

The separation took place in 1825, and was soon followed by an apprehension that the corporation was about to withdraw from us their protection, and to leave us without a roof under which to shelter our heads; and soon this fear was realized — and we received *formal notice to quit*.

Thank God, we did not sink under this accumulation of evils: on the contrary, our energy was roused to greater exertions; and now we find ourselves, still, by the favor of a stockholder, under an excellent roof, at a moderate rent, with fine apartments, a respectable property, and few debts. And what I regard as the surest, happiest omen of future prosperity, the members who left us are already replaced by young men of eminent talents and unwearied industry. While others are rapidly coming forward, like the young leaves of spring, to replace with renovated beauty and vigor, what may have been desolated by the tempests of winter.

Gentlemen, let us not forget that since the separation in 1825, this city is immensely increased in numbers and in opulence. When I see entire streets of new and magnificent houses, which have been built in the upper part of the city since that period, I almost imagine myself to be carried back to Paris or to London. All these houses are elegantly furnished, and inhabited by families who manifestly must have some taste for the arts. There was a time when I felt a wish that we had not two hundred stockholders, who, with their families are free to visit our exhibitions: I did consider this as an unfortunate deduction from our probable receipts; but now my fears on that head have van-

ished; for what are two hundred to the multitude of opulent families who may, and will, and do, visit the various exhibitions. It does now appear to me that there is a fair prospect in future of ample patronage for both academies, and that we have only to persist in an honorable and amicable emulation: the very spirit of fair emulation will probably elevate the arts to a higher degree of excellence than could reasonably be expected if either of the academies stood alone, possessing a monopoly of the rewards and honors of our pursuits.

Gentlemen, there can be no doubt, but that the united efforts of the artists of both academies, would form one splendid exhibition; and as the payment of one rent is easier than of two, no one can doubt, that a union of all the artists on proper terms, would be advantageous to all. But, gentlemen, even gold may be purchased at too high a price; and it does appear to me, that the price demanded by the National Academy of Design, as the condition of union, is altogether extravagant, and utterly inadmissible.

May I beg, gentlemen, that this paper may be copied into your minutes.

JOHN TRUMBULL.

*January 28, 1833.*

The committee from the National Academy reported that the council had unanimously accepted it. The committee from the American Academy reported that "Colonel Trumbull left the chair, and made an address against accepting it; and that after the address, the majority seemed so manifestly opposed to the report, that it was deemed unnecessary to put it to vote, and it was ordered to be placed on file. Colonel Trumbull's address was ordered to be entered on the minutes and three hundred copies to be printed!" The address is accordingly published, and it contains sentiments so disparaging to the arts, and representations to the recent negotiations, and of the origin of the National Academy so erroneous and so injurious, that we cannot, in justice to ourselves and our profession, permit it to pass without examination.

The first pages of the address are principally occupied in enumerating various munificent acts of the stockholders of the American Academy. There can be no difference of opinion on the character of acts like these. I therefore, need not dwell on this part, further than to ask, for what purpose is all this parade of names and rich gifts? Is it to inform us that the stockholders of the American Academy are liberal? Who denies it? Surely not the National Academy. We have uniformly, in public and private, done ample justice to the generosity and good intentions of the founders of the American Academy. How is this "enumeration of munificent acts" made to bear against the report? Colonel Trumbull says, "with such an enumeration of munificent acts of stockholders before us, can there be one among us who can be persuaded to consent to the monstrous act of ingratitude proposed, of violating, or attempting to violate the rights of suffrage and of property, which, by our charter, are vested in those gentlemen? I trust there is not one who can deliberately consent to it. At least gentlemen, I, whose name stands in your first charter, granted in 1808, as one of the original grantees, and first vice-president of the institution, and who have had the honor, during many years to be elected your president, feel myself bound by the most imperious duty to guard vigilantly your interests and your honor. And I do here most deliberately and most solemnly repeat, what I have before said informally, that never, while I live and have my reason, will I, a stockholder, consent to such a violation of their rights, and of our own duties, as is proposed; and no motive, not even the union of the two Academies, will ever weigh with me to change this solemn resolution." And what is this monstrous act of ingratitude which has been proposed, and has caused all this vehemence of protestation? Examine the report, is there in it any proposition for "violating or attempting to violate the rights of suffrage and of property" of any individual? That instrument contains the terms on which there is to be a mutual surrender of rights, for a great and important object to both parties. Cannot one propose to another an equivalent for his property without being liable to a charge of "attempting to violate his

rights!" Have we asked on our part for a surrender of any property or privilege without offering an equivalent, ay, more than an equivalent? Let us look at this point.

What gives the right to vote in the American Academy? Is it not a share of stock? And is not the value calculable in dollars and cents? The price of a share is twenty-five dollars. Each stockholder's vote then is worth twenty-five dollars. The interest of twenty-five dollars is one dollar and fifty cents per annum, which sum would annually purchase three season tickets for the annual exhibition in the proposed new academy. Each stockholder's family will contain on an average five persons; consequently, merely by free admission to the annual exhibition, he would receive nearly double the interest of his money; and when in addition we offer free attendance upon all the lectures, the schools and the library, for which others must pay annually at least twelve dollars, do we offer nothing for a twenty-five dollar share? *Fifty* per cent., one would think, is good interest. But this is not all. We make ourselves responsible for the debts of the American Academy. We free the stockholders from this burden, and take it upon ourselves to pay them from our own labors, from the profits of our own exhibitions (our own property being liable for our debts in the last resort and the property of the American Academy for their debts in the last resort); further, we ask only for the *use* of their property. We propose a board of trustees who are to hold the property of the American Academy, and without whose consent that property can never be alienated; and these trustees are to be elected annually, not by the artists, but by the present stockholders. A strange "violation of property" truly, when it is left so under the control of its owners that it cannot be alienated without their consent. Yet, says Colonel Trumbull, we have a "violation of the rights of suffrage and of property" of the Academy. Have we offered no equivalent for a twenty-five dollar share?

The National Academy agree to grant to the body of academicians, one of "the parties" of the American Academy, the same privileges with their own academicians; they agree to grant to the body of associates, another of "the parties" of the American Academy, the same privileges with their own associates; they agree to grant to the honorary members, the only remaining "party" of the American Academy the same privileges with their honorary members. With all this in the report lying before him, the author of the address has the boldness to say, "the preliminary demand of the National Academy of Design, requires nothing less than the UNCONDITIONAL surrender of all the chartered rights of ALL THE PARTIES in this institution."

Let it be remembered, that it was only on the ground that the American Academy desired to make such a change in its constitution *as would give the control to artists*, that the National Academy consented to any negotiation whatever. The language of all the stockholders, with whom some of the members of the National Academy conversed previous to the negotiations, was "it is the desire of the great mass of the stockholders *to give up the institution into the hands of the artists*"; these were the very words, often repeated, in and out of the committee. The answer was, "well, gentlemen, if this be the disposition, then all can easily be arranged; we have only to settle the manner and the terms." The result of the arrangement is in the report, which speaks for itself.

As the National Academy did not seek this negotiation, so they are not dissatisfied at its termination. They regret, however, that occasion has been taken from it to fill the public ear with renewed disparaging representations of themselves and their profession. The author of the address goes out of his way (for it belongs to no part of his argument against the report), to revive some hard names, with which, in the early stages of the existence of the National Academy, it was attempted to make us obnoxious. He says, "we of the American Academy of Fine Arts, have the satisfaction of knowing that the *separation* did not originate with us. We did not *secede*, we were *seceded from*," etc. Here, and in several other parts of the same page, are the epithets reiterated of *secession* and *separation*. The impression left upon the public mind is, that we were formerly artists of the American Academy, and that, having deserted that institution, we had set up another in *opposition*. It is time the public should be undeceived, if it be deceived on this point. The gentlemen who formed the National

Academy of Design, were a class of *thirty* independent artists, who, having the interests of their own profession to consult, combined together eight years ago, for mutual benefit, in a society called the *Drawing Association*, which afterwards resolved itself into the National Academy. They were not *united* and *never had been united* to the American Academy, neither were they *opposed* to it. But were not those that formed the National Academy, stockholders in the American Academy? No, *four* only out of the *thirty* artists were stockholders in the American Academy; where then is the ground for the epithets, *secession*, *separation*, etc.? It is true the artists established an academy, but not by *secession*, as I have shown, nor in *opposition*, as I shall show, before I close.

On the first page of the address appears the following paragraph: "It has been proved by all experience, and, indeed, it is a truism, that the *arts* cannot flourish, without patronage in some form; it is manifest, that *artists* cannot interchangeably purchase the works of each other and prosper; they are necessarily dependent upon the protection of the rich and the great. In this country there is no sovereign who can establish and endow academies, etc."

Let us see how this paragraph will read by substituting *literature* for the *arts*; for it is as applicable to the one as the other. It is a truism, that *literature* cannot flourish without patronage in some form; it is manifest, that *authors* cannot interchangeably purchase the works of each other and prosper; they are necessarily dependent on the protection of the rich and the great, etc. All this is as true of *authors* as of *artists*: now let me ask of any author, what kind of *patronage* he seeks from the *rich* and the *great*? What sort of *dependence* he has on them for *protection* in this country, since there is no *sovereign* to whom he can look for *protection*, no aristocracy on which he can depend for *patronage*? Is there a man of independent feelings, of whatever profession he may be, who does not feel disgust at language like this? And is it to be supposed that the artists of the country are so behind the sentiments of their countrymen, as not to spurn any *patronage* or *protection* that takes such a shape as this? — The artist, poor, helpless thing, must learn to *boo* and *boo* in the halls and antechambers of my lord, implore his lordship's protection, advertise himself painter to his majesty or his royal highness, boast over his fellows, because he has his grace for a patron, and think himself well off if he may be permitted\* to come in at the back door of his patron's gallery.

If there are any who desire to have such a patronizing institution as this — if there are artists who desire to be thus *protected* and thus *dependent*, it is a free country, and there is room for all; every man to his taste; — but the artists of the National Academy have some sense of character to be deadened, some pride of profession to be humbled, some aspirings after excellence in art to be brought down, some of the independent spirit of their country to lose, before they can be bent to the purposes of such an anti-republican institution. In making these remarks on the language and sentiments of the address, I disclaim identifying them with those of the stockholders of the American Academy. I know not that there are any who have imbibed such degrading notions of the arts, or such contemptuous opinions of artists; if there are, we wish them to rally round just such a tree as the sentiments of the address would nurture. We believe that our climate is uncongenial to the growth of such an aristocratic plant; and that the public will not be long in deciding whether such an institution, or the National Academy, is most in harmony with the independent character of the country.

I come now to speak of the *fundamental cause* of the collisions between the two academies; collisions which, it is to be feared, will often recur, until this *cause* shall be removed. It lies in the *name* of *Academy of Arts*, given at its formation to the American Academy of Fine Arts. It was not an Academy of Arts, and could not be, for it wanted the *essential quality* of an Academy of Arts, viz., *a body of artists to control its concerns*; and no provision is made in its constitution, to give it into the hands of artists at a

\* "All artists shall be permitted to exhibit their works. Amateurs shall be invited to expose their performances."

future period. Every Academy of Arts in the world is exclusively under the control of artists, who elect into their own body, choose their own officers, and manage the entire concerns of the Academy; subject only, in aristocratic and despotic countries, to the approval or disapproval of the king or emperor, and even in England the monarch, the *patron*, has yielded to the will of the artist.†

[*Laws of the American Academy of Fine Arts.*

† An anecdote of an occurrence, not long ago, in the Royal Academy of London will well illustrate the kind of control in that monarchical country, which the king exercises over the artists. Sir Thomas Lawrence's death occasioned the vacancy in the presidential chair of the Royal Academy.—The king (George IV.), desirous of seeing the celebrated Wilkie elevated to the vacant seat, hinted his wishes, in a tone a little too dictatorial to the academicians. The academicians, feeling that their independence was attacked, and although Wilkie was a deserved favorite with them all, and but for the officiousness of the king would have been their choice, immediately elected Sir M. A. Shee their president, who still fills the chair with honor to himself and to the Academy. So strong was public opinion in favor of this act of independence, that the king ratified their choice.

I have thought it my duty to place before the public these transactions and documents; indeed in this work it was unavoidable. Let the general reader pass over the chapters on academies, but let the lover of the arts peruse them carefully, and he will never again ask the question, "Why do not the two institutions unite?" or listen to assertions, that the artists who form and govern the National Academy of Design are "*disorganizers*," or "*seceders*," from an academy of which they were members, or dissatisfied persons who desired to possess property belonging to others.

The National Academy of Design is rich in beautiful casts from the antique, and splendid models for the student of ornament in architecture and the mechanic arts. The school is opened three evenings in the week, the teachers being artists of the first class, and the teaching gratuitous. Never having had any encouragement from government, either of the United States, the State of New York, or the city of New York, the institution has incurred a debt in establishing its schools for the public benefit, otherwise students would not incur any expense. They now pay for light and fire. There are three distinct schools now open: one for drawing from the antique, one for modelling, and one for the study of ornament, or the ornamental school.\*

\* I am informed that the artists of Philadelphia have organized an Academy of Design, to be directed by artists, and composed of artists only, with an annual exhibition of the works of living artists, to support these schools, and form a fund for the unfortunate professors of art. They have called it "The Artist's Fund Academy."

**List of donations from friends of the arts to the National Academy of Design, New York.**

- A bust, being his first attempt in sculpture — presented by J. S. Cogdell, Esq.  
 Two pictures, one "Presenting Flowers to the Pope," the other a battle piece — presented by Louis Mark, Esq., consul at Bavaria.  
 A cast of Milo — presented by Mr. Dixey.  
 A cast of a dog from the antique — presented by Michael Paff, Esq.  
 A number of casts of various descriptions — presented by Messrs. Archibald and Alexander Robertson.  
 Statue of Mercury and a bronze Midas — presented by Cav. Alberto Thorwaldsen.  
 Venus of Thorwaldsen, and Venus and Cupid by Gibson — presented by Daniel Coit, Esq.  
 Statue of Venus entering the bath — presented by Richard Wyatt, Esq.  
 Cupid and bust of Columbus — presented by Signore Trentenova.  
 Farnese Hercules, a splendid colossal cast, being the only one on this side of the Atlantic — presented by G. W. Lee, Esq.  
 Augustus (bust), Torso, and Antinoüs, of the Braschi palace (colossal) — presented by Mendes J. Cohen, Esq.  
 A number of bronze medals — presented by Signore Girometti.  
 A bust of Americus Vespuicus — presented by J. J. Browere.  
 Vase of the Villa Albani, Genie suppliant, Houdon's anatomical figure, Legs of Germanicus, and a variety of parts of the human body in plaster, from nature and the antique, also the arabesque ornaments of the Loggie of Raffaelle and rare works on the arts — presented by J. Fenimore Cooper, Esq.  
 A valuable collection of impressions from antique and modern gems — presented by Lieut. G. W. Williams, of the engineer corps.  
 Several volumes to the library — presented by Thomas Dixon, Esq.  
 Planches anatomiques, a l'usage des jeunes gens — presented by F. G. King, M.D.  
 Several engravings by himself — presented by M. E. Corr, engraver and professor at Antwerp.  
 A medallion — presented by Count Hawkes le Grice.  
 A copy of Rubens' picture of the fates, weaving the web of life of Mary de Medicis — presented by C. M. Patterson, Esq.  
 A donation of fifty dollars — presented by Miss Glover.

**ALONZO HARTWELL — MICHAEL PEKENINO — GEORGE COOKE.**

*Mr. Hartwell*<sup>1</sup> now distinguished among our engravers on wood, was born in Littleton, Mass., February 19, 1805, and at the age of seventeen, placed with a merchant in Boston, but preferring the fine arts, particularly engraving, he transferred himself to the workshop of Mr. Throop, and practised with the burin until his master removed from Boston. Hartwell then engaged with Mr. Abel Bowen, a wood engraver, and with him has acquired the beautiful art he professes.

<sup>1</sup> Hartwell entered business as a wood engraver on his own account in 1826 and continued to practise the art until 1851, after which he devoted himself to portrait painting. He was associated with Abel Bowen and John C. Crossman as the American Engraving & Printing Co., in 1834, afterwards (with others) merged in the Boston Bewick Co. Hartwell died in Waltham, Mass., January 17, 1873.

*Pekenino*<sup>1</sup> was a Piedmontese architect and draughtsman, who on arriving, exhibited very clever specimens of drawing with the pen, shaded by stippling with that instrument. He applied to Mr. Durand for instruction in engraving, and was received as a pupil. He soon succeeded in engraving several heads, among which was one of his instructor, from a portrait by Waldo and Jewett. He removed to Philadelphia and worked for a time; but wishing to return to Europe, by way of raising the wind for the voyage, he erased the name of Durand from the plate he had engraved, representing his teacher in honest art, and substituted that of Bolivar, then high in popular favor, and making our peaceful fellow-citizen pass for the fire-eating liberator, he sold the counterfeit readily, and got off with the spoil.

*Mr. Cooke* was born in St. Mary's county, Maryland, the 11th of March, 1793. He had the usual desire in childhood to represent forms in the shape of pictures, and with about the usual success of those who are tempted in after life to pursue the arts of design. His father was a lawyer, and gave George a good education. In his fourteenth year (1807) he first saw a portrait in oil, it was by Stuart: this he attempted to copy in water colors, and his attempt encouraged General Mason to write for the terms on which C. W. Peale would receive him as a pupil. He was referred to Rembrandt, just then returned from Europe, who was willing to receive him, says my informant "for something like 2000 dollars." This put a damper for a time to young Cooke's hopes, as his father did not encourage them. In the year 1817, Mr. Cooke married Miss Heath of Virginia, and in some measure guided by Charles B. King, he again after the death of his father attempted painting.

In the 27th year of his age, Mr. Cooke commenced painting professionally, and says that, "from that day to this he has

<sup>1</sup> Michele Pekenino appears to have made but a short stay in this country, the years 1820 and 1822 being probably those of his arrival and departure. He was evidently on terms of intimacy with Durand, although Dunlap's statement that Pekenino was taught to engrave by Durand is questioned by Stauffer. It is certain that there is no similarity in the work of the two men, one of whom engraved portraits in stipple with much delicacy and taste, while the other worked in line with great success and each in a manner peculiar to himself.

never been without a subject engaged," if the time engaged in travelling be excepted. This I believe is more than any other painter can say with truth. In Alexandria and in Richmond Mr. Cooke found constant employment, but his labors affected his health, and he determined to visit Europe. Accompanied by his wife, he sailed from New York for Havre the 26th of July, 1826. In the Louvre he studied the works of olden time. After a month in Paris, Mr. Cooke hastened to Italy. His first permanent residence was in Florence, where he entered as a student of the casts and statues of the academy. He studied anatomy. But his principal devotion was to copying from the old masters in the galleries. From October 1827 to June 1829, he studied in Rome, as he has said, "day and night." Naples he merely visited. Returning to Paris, he stopped in the cities in his route, and on his arrival at the capital of France found his health so much impaired, that he was obliged to place himself under the care of a celebrated surgeon, and undergo an operation which happily restored him.

After an absence of five years Mr. Cooke returned to New York, 1830, in which city he has exhibited his works with success, and, as he has said, found constant employment.

Mr. Cooke is an intelligent man, and communicates his ideas by words with great fluency and propriety. In the course of his European studies he has been harassed by ill health; but judging from the number of copies made by him, and brought home, his industry has been very great, and he has employed himself assiduously. Perhaps copying a less number might have been equally advantageous to his style and general improvement.



HENRY INMAN  
1801 — 1846  
FROM A PHOTOGRAPH



## CHAPTER IX

### INMAN — COLE.

#### HENRY INMAN.

THIS eminent artist was born at Utica, in the State of New York, on the 28th of October, 1801. His infancy and that of this great and flourishing place are coeval. His parents were English, and among the first settlers of Utica. Like most who are prominent as painters, his early delights were connected with pictures, and his first aspirations to be enrolled among famous artists. He read, as soon as he could read, a translation from Madame de Genlis' "Tales of the Castle," and here he found food to nourish and strengthen his love. Among the notes to one of the stories contained in that work, are to be found brief biographies of celebrated painters and sculptors. He never wearied of poring over their histories; and the name of Raphael embodied in his young mind all that could be conceived of greatness. It is a proof of an extraordinary intellect, when the love of facts supersedes the universal appetite for fiction.

The father of Mr. Inman perceiving the bent of his son's mind, thus early disclosed, kindly encouraged his inclinations. An itinerant drawing master was engaged to give him lessons: but the poor man and poorer artist, soon found it necessary to decamp from Utica, leaving his pupil and his creditors to mourn his absence.

About the year 1812 the parents of Mr. Inman removed to the city of New York, and there the study of drawing was recommenced under a competent teacher, who was engaged at the day school which Henry attended. About the year 1814, Wertmüller's celebrated picture of Danaë was exhibited at

Mr. Jarvis's rooms in Murray Street, and thither, as to other exhibitions, the father of the young aspirant took him. Henry was not satisfied with one visit to the rooms of such a painter as Jarvis, and the result of his second visit is so well told by himself, in a letter from which I am permitted to make [the extract, that I give it in his own words:

"On a second visit when I went alone, I saw Mr. Jarvis himself, who came up from his painting room into the apartment in which the "Danaë" with other works of art, was placed. On observing his entrance with maul stick in his hand, and palette on his arm, I removed my hat and bowed, presuming that he was the proprietor of the establishment. At that time I regarded an artist with peculiar reverence. Without noticing my salutation he walked rapidly towards me, and with his singular look of scrutiny, peered into my face. Suddenly he exclaimed, 'By heavens, the very head for a painter!' He then put some questions to me, invited me below stairs, and permitted me to examine his portfolios. He shortly after called upon my father and proposed to take me as a pupil. I was at this time preparing for my entrance to the West Point Institution as a cadet, for which I had already obtained a warrant. My father left the matter to myself, and I gladly acceded to Mr. Jarvis's proposal. I accordingly entered upon a seven years' apprenticeship with him. Notwithstanding his phrenological observations upon my cranium, a circumstance connected with my first effort in oil colors would seem to contradict the favorable inference it contained. Another of his students and myself were set down before a small tinted landscape, with instructions to copy it. Palettes and brushes were put into our hands, and to work we went. After much anxious looking and laborious daubing, Mr. Jarvis came up to see what progress we had made. After regarding our work for some moments in silence, he astounded us with these words, 'Get up! Get up! These are the damn'dest attempts I ever saw! Here! Philip' (turning to a mulatto boy who was grinding paints in another part of the room), 'take the brushes and finish what these gentlemen have begun so bravely!' All



DAVID PAUL BROWN  
1795—1872  
BY HENRY INMAN



this took place in the presence of several strangers who had come to look at the gallery. You can imagine what a shock our self-love received. Such mortifications are the most enduring of all remembrances. Notwithstanding this rebuff, I managed to make other and more successful efforts."

Well might he say so. A short time after he worked upon the same canvasses with his teacher. Mr. Inman remained with Mr. Jarvis during the whole time of his engagement, and with him visited New Orleans and other cities.

Immediately upon his emancipation he commenced portrait and miniature painter, well qualified for both branches. He must have entered into another engagement as soon as the first was ended, for I remember meeting him, and congratulating him upon his freedom and success, adding, "Now as soon as you can visit Europe," and being told the next day that he was married to Miss O'Brian. To judge by his success, a visit to Europe would have been superfluous. In miniatures Mr. Inman is second only to the works of Malbone, but the demand for oil portraits in large has induced him to relinquish that branch of art to his friend and former pupil Thomas S. Cummings.

In 1824-5, Mr. Inman joined the association of artists for drawing, and on the establishment of the National Academy of Design, was elected vice-president, which office he filled until his removal to Philadelphia, within a short distance of which city, at Mount Holly, he had purchased an estate, or farm and cottage, where he can paint surrounded by his family with the delights of rural scenes in summer, and the comforts of his own fireside in winter.

The versatility as well as excellence of Mr. Inman as an artist, was once expressed to me by Mr. Sully in nearly these words, "I remember going round your exhibition of the National Academy at Clinton Hall in New York, and seeing a fine landscape, I asked, 'Who painted this?' The answer was 'Inman.' Then I came to a beautiful group of figures — 'Ah, this is very clever — let us see whose this is,' I looked at my catalogue, — 'Inman.' Then some Indians caught my eye —

catalogue again — ‘Inman.’ A little further on, and I exclaimed, ‘By George, here is the finest miniature I have seen for many a day!’ it was a lady in black, ‘Who is this miniature painter?’ ‘Inman.’ His large portraits I was acquainted with but this variety of style took me altogether by surprise.”

To Mr. Inman the Arts of Design owe, in addition to his many pictures and their influence, two excellent painters, one in oil and the other in miniature, in the latter Mr. Thomas S. Cummings, in the former Mr. G. W. Twibill.

Since writing the above, Mr. Inman has removed with his family to New York, having, as I understand, engagements which would render his country residence inconvenient.<sup>1</sup>

#### THOMAS COLE.

It appears to me that few pictures can be more touching than that of an amiable, virtuous, well educated, and tenderly nurtured family, expatriated by reverse of fortune, and struggling among strangers for a subsistence. The parents obliged to have recourse, not only to temporary expedients, to prolong their own existence for the sake of their children, but to try avocations, of which their only knowledge is derived from the reading of days when books were the elegant employment of leisure hours, and the study of science the favorite pursuit of life.

Let us suppose such a family composed of females, with the exception of the father and the youngest child, transported from England, and all its ever-ready facilities for pleasure and comfort, to the western wilds of America.

The father of such a family applies the knowledge he had gained from books, to the establishment of a manufactory on a puny scale, of some articles which begin to be wanted in the newly risen towns of the West; and which requires little capital or credit. He hopes that, by saving the cost of transportation which a bulky article incurs in proportion to its value, he may with profit supply his neighbors at a rate lower than the trader. The mother and the daughters cheerfully assist — renounce all

<sup>1</sup> Henry Inman died in New York City January 17, 1846.



HENRY PRATT

1761—1838

BY HENRY INMAN

From the collection of The Pennsylvania Academy of the Fine Arts



former elegancies — attend to the domestic economy with scrupulous frugality, and aid in such part of the creative process as comes within their sphere.

For a time, industry and ingenuity appear to succeed; but the sale of the wares is tardy; the term of credit expires; the effort fails, and poverty is rendered more poor — perhaps is aggravated by want of power to fulfil engagements made in perfect good faith.

This is in part an imaginary, and in part a picture from real life. Mr. Cole, now one of the first painters in landscape, as I believe, that the world possesses, and one of its most amiable of men, was born in England,<sup>1</sup> and brought to America in childhood; and although by birth English, his relatives both by the male and female side, resided in this country previous to his birth. His grandfather was a farmer, that is, what all American farmers are, a yeoman cultivating his own soil, near Baltimore, in the latter part of the last century. His family, like that of C. R. Leslie, is Anglo-American, some born on one side the ocean and some on the other. Himself, like Leslie, born in England, yet bred in America; and so strong is his desire to have a right to call that country his, which he feels *to be his*, that I have heard it said he has exclaimed, "I would give my left hand to identify myself with this country, by being able to say I was born here."

This is strong language, yet it agrees with that enthusiasm, which marks his character — an enthusiasm generally suppressed by modesty, but apparent in the works of his pencil.

His family, consisting of his parents, three sisters, and himself the youngest child, and only son, resided at one time in Philadelphia, afterwards in Pittsburg, and then in Steubenville, Ohio. In this last place, in 1818, his father established a paper-hanging manufactory, and Thomas was early engaged in drawing patterns and combining pigments for colors. This was his first step on that ladder, whose summit he has attained.

From his infancy he was fond of drawing, and passionately

<sup>1</sup> Thomas Cole, the only son of James and Mary Cole, was born in Bolton-le-Moor, England, February 1, 1801. He died February 11, 1848, at Catskill, N. Y.

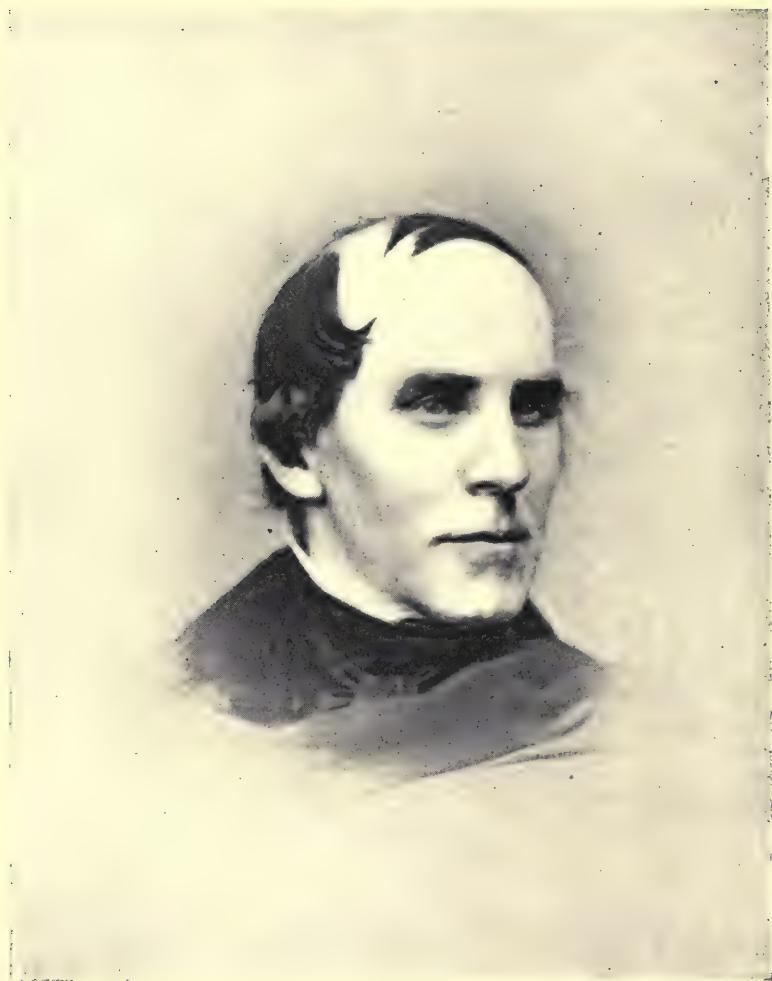
devoted to the contemplation of the scenery of nature. An excessive bashfulness joined to this love of the combination of land, water, and sky, which the ordinary eye may be said not to see, caused him to avoid the society not only of adults, but of children of his own age — he sought and found in nature the pleasure which seemed denied to him elsewhere.

To ramble through the woods, or on the beautiful banks of the Ohio, indulging in day dreams, was the apparently idle occupation of a most active mind — of one who has proved a most persevering and industrious practitioner and student of nature's lessons.

I am permitted to copy a part of a letter, in which the painter speaks of this period of his life. "My school opportunities were very small; reading and music were among my recreations, but drawing occupied most of my leisure hours. My first attempts were made from cups and saucers, from them, I rose to copying prints, from copying prints to making originals. My employment in my father's business was somewhat to my mind, but there was too little art and too much manual labor for one of an imaginative mind.

"About the year 1820, Mr. Stein, a portrait painter, came to Steubenville. I became acquainted with him — saw him paint, and considered his works wonderful — I believe they were respectable. He lent me an English work on painting, (I have forgotten its title), it was illustrated with engravings, and treated of design, composition, and color. This book was my companion day and night, nothing could separate us — my usual avocations were neglected — painting was all in all to me. I had made some proficiency in drawing, and had engraved a little both in wood and copper, but not until now had my passion for painting been thoroughly roused — my love for the art exceeded all love — my ambition grew, and in my imagination I pictured the glory of being a great painter. The names of Stuart and Sully came to my ears like the titles of great conquerors, and the great masters were hallowed above all earthly things."

About this period, his father's affairs were unprosperous, and



THOMAS COLE  
1801 — 1847  
From a photograph



the youth felt himself called upon for exertion in some new field, for his own support, and the assistance of his beloved family. He determined to be a painter. In the letter above quoted from, is a passage which marks his character, and could only come from himself. He says:

"I had painted several landscapes, but had never drawn from nature, although I had looked at her 'with a loving eye.' One of these landscapes Judge Tappan, of Steubenville, happened to see, and being pleased with it, invited me to look at a copy he had made from Stuart. He lent me a palette, and gave me some excellent advice. This kindness I repaid ungratefully, for I unfortunately broke the palette; and although I often met him in the street, my excessive bashfulness prevented me from making any explanation or apology for keeping it so long. This circumstance gave me much pain, and although it may appear trivial, it marks my common conduct in those days, and is one of a thousand follies of that nature committed through diffidence. Indeed it is only of late years that I have surmounted this weakness. I long endeavored to conquer it, and often when I knew my folly, and struggled with it, I have heard my heart beat, and felt myself incapable of utterance, in the presence of persons neither distinguished or talented. This weakness perhaps might be dignified with the title of nervousness; be that as it may, I have in a great measure conquered it, or it has cured itself."

Up to this time young Cole had only made drawings of heads with the black lead pencil, but now, 1820, he took up the palette to paint portraits. His father first submitted to the operation. It was pronounced like. Another and another succeeded; and the three, although painted unskilfully and without proper materials, gave satisfaction and encouraged the would-be painter to proceed in a path that he hoped would lead to the object of his wishes, the power to assist his beloved parents and sisters. From this affectionate group he parted for St. Clairsville, thirty miles from home. On a clear keen morning in February, the young adventurer climbed the hills that surround Steubenville; the glittering frost crystals

dancing in the air; and although on foot and heavily laden, his spirits were light, and hope and youthful confidence added the wings of Mercury to his feet. Over his shoulder was slung a green baize bag, containing a scanty stock of wearing apparel, his German flute, his paints, a cumbrous stone *muller* and brushes of various kinds, many of them his own manufacture. His equipments for entering the world were all heavy except his purse, which contained but one solitary dollar.

The morning, like the morning of life, was bright, the earth was firm under his feet; but as the day advanced a thaw came on, the walking became laborious and his limbs weary, and about twenty miles on his way he encountered a rivulet without bridge and but slightly frozen. He sought a crossing place; and at length, enticed by the appearance of horses' tracks on the ice, he ventured and reached the middle of the stream in safety, but his frail bridge broke and he was plunged to the bottom. Happily the water reached no higher than his breast, and lifting the green bag with all his treasure over his head, he walked to the opposite shore, breaking the ice for a passage, and not knowing but every step would plunge him deeper in the cold element, or subject him to being carried under the ice — we may be thankful that neither happened — and glowing with the exertion, he reached the shore in safety. The evening was now coming on, and with it the freezing state of the atmosphere — our pedestrian had two miles to go in his dripping clothes, the road was up hill, but he ran all the way, and thus probably prevented the inconveniences which might be anticipated from his adventure. At the village of Mount Pleasant he found the hospitality of an inn and a kind landlord, who lent him dry clothes; there, seated by a blazing fire with a good supper before him, he felt like one who had overcome all difficulties, and was about to enjoy the fruits of his victory. So terminated the first day of a journey, in search of fame and fortune, as a portrait painter.

Early the next day our adventurer arrived at St. Clairsville, and his first inquiries of the landlord were to ascertain what hopes he might indulge of success as a painter. The answers

were most discouraging. A German painter had been some time in the village, and had painted all the paintable faces. Cole felt his hopes at once blighted, but he was too proud to recede and return to Steubenville without further effort, and the first was to visit the German and look at his works. One glance revived his hopes; and though conscious of his own deficiencies, when he saw the abortive attempts of his rival, he might have exclaimed with the Italian, "*auch io sono pittore.*" He determined to wrestle with this German Hercules, and was fortunate enough to find a saddler willing to sit for his portrait in exchange for a saddle, — Hope whispering, "perhaps some one else will give you a horse for a portrait" but the horse never came to be saddled. The saddler's picture was thought like and one who *had been in Philadelphia* pronounced the handling excellent. Poor Cole, struggling for life, little thought of handling, and scarcely knew the meaning of the word. His next employer was an officer of militia, who paid him with a silver watch. Another sitter, a storekeeper, furnished the watch with a gold chain, which proved like the gold chains of Michael Perez, the "Copper Captain."

Mr. Cole has said to a friend that nothing delighted him so much as that his sitters should fall asleep (which was not unfrequent), he then felt that he had them in his power. Poor as were both his pictures and the payment, Cole advanced his reputation, and was pronounced better than *Des Combes*, the German, who left the field to him, and his triumph was complete when he was required "to doctor" the German's pictures — for the cure he received a pair of shoes and a dollar — the first and last he received in St. Clairsville. The saddle, watch and watchchain were not found sufficient at the end of three months to satisfy the landlord of his inn, who would not be painted in payment; however, he took the chattels, in addition to a drinking scene for his bar room, and suffered his boarder to depart with the dollar in his pocket. He had been advised by a gentleman of Zanesville, one hundred miles off, to visit that place, with assurance of his influence in his favor: he further promised to sit for his portrait and "did not doubt

but Duncan, the tavern keeper of Zanesville, would agree to have himself painted in payment of board."

Here were bright prospects! and in three days the pedestrian painter reached Zanesville, with his green baize bag on his back. During this time he walked incessantly from morn till night, except that in the middle of the day he sat down by a spring, pulled out the crust he had saved from his breakfast, and after his frugal meal made the woods ring with the notes of his flute. His flute was not only the solace of his solitude, but procured him, like that of Goldsmith, at night a lodging and kind treatment, without the usual disbursement for such favors at an inn. Notwithstanding this cheap travelling, he arrived with empty pockets at Zanesville. His prospects on entering the town did not appear so brilliant as when he was one hundred miles off, and when he entered "Duncan the tavern keeper's" inn, he found his German evil genius, who had been a week before him, and painted the landlord and his family. The person who invited the visit, did not desert him, he sat for his portrait, and the unconquerable spirit of youth buoyed the young painter and carried him through. He took a room, offered himself as a teacher of drawing — he had no sitters, and but two scholars. At length he was *patronized* by a tailor and a barber; but when the time of settlement with his landlord came, the scoundrel who had tempted him to stay by engaging an *historical picture*, would only be satisfied by cash. In vain the young man stated that he had only stayed at his house in consequence of his promise to employ him — that he was destitute and could not pay. The reasonings of poverty are always poor; he was answered by a threat of the jail, and was only relieved by several gentlemen combining and paying the debt, trusting, as well they might, to his countenance, manners, and assurances of reimbursement.

He had been two months in Zanesville, and had concluded a treaty of peace with Des Combes, the German. It was based upon this condition from the Dutchman: "If you will say notink apout ma bigtures, I will say notink apout yours."

Chillicothe now was the land of promise, and another hun-

dred miles was to be trudged on foot with the green baize bag and its luggage, strapped over the pedestrian's shoulder. It was now the burning heat of summer, and health as well as hope began to fail. But on — on the wanderer must go, and in two days and a half he came in sight of Chillicothe, on the noon of an excessively hot day. To walk forty miles a day was no difficult task to this apparently delicate young man. Happily he had always accustomed himself to the exercise which has enabled him, in the days which succeeded *these of necessity*, to walk for pleasure or to explore the beauties of nature for his incomparable landscapes, over distances that would, in naming, appal most athletic men. To mount the hills, to climb the precipice, which promised a picturesque view, and to overcome difficulties in the pursuit of his studies which opened subjects that otherwise were closed to him, has been the practice of his happier days, and has added both to his strength of body and power of pencil.

Fatigued and heated as he was when he gained the first view of Chillicothe, he found himself near the banks of the Sciota, he sought the shade of the trees which bordered the river, bathed himself, washed a shirt, and sat down to ruminate while it dried. He took courage. Chillicothe, a new field of action, was before him — the German was behind him, and happily again never haunted him. He had stopped at a village called Lancaster (through which Cole passed and heard the blessed news), and finding an opening in a new line, threw away palette and brushes, and commenced preaching.

Encouraged by these considerations, the young itinerant entered Chillicothe, and at first fortune seemed to smile. The landlord of the inn and his wife consented to take their portraits for his board; but no more sitters came. He obtained some pupils in drawing, but the hope of accumulating something to carry to those for whose welfare he wished to labor, became fainter and fainter — all that he had yet done was done in vain. He received information that the family intended to remove to Pittsburg — he abandoned his plan of pursuing his journey to Tennessee, and determined to return. At Chil-

cothe, notwithstanding his strict economy, his expenses exceeded his means, and some small debts were due. On a picture of Washington, painted from the print, he relied for relief, and sent it to auction. It sold for five dollars; but a friend rescued the picture and obtained twenty-five for him, by a raffle. He now turned his face towards home and after five days and a few hours' walking entered Steubenville and found himself in the arms of those who rejoiced to receive the wanderer whether rich or poor.

The family removed to Pittsburg, but he unexpectedly found himself in request at Steubenville, and remained during the winter employed in painting portraits. He was called upon to exercise his skill as a scene painter likewise, by an association of those who play for their own amusement.

His father, on arriving at Pittsburg, endeavored to establish a floor-cloth manufactory, and Thomas repaired thither to assist. He applied himself assiduously to designing patterns, preparing colors, and all the labor that might aid the project, but all failed, doubtless through want of capital. The spring had arrived, and the young painter seemed to awake to the beauties of nature in landscape, and to feel not only his love for, but his power in that branch of art. Heretofore, in his pursuit of art, he had been straying in a wrong path. He now began in 1823, to make studies from nature. Every morning before it was light, he was on his way to the banks of the beautiful Monongahela, with his paper and pencils. He made small, but accurate studies of single objects; a tree, a leafless bough — every ramification and twig was studied, and as the season advanced he studied the foliage, clothed his naked trees, and by degrees attempted extensive scenes. He had now found the right path, and what is most extraordinary, he had found the true mode of pursuing it. Thus in those studies whose results we now see, he passed the early morning, and by nine o'clock returned to the labor of the day as a manufacturer.

To me the struggles of a virtuous man endeavoring to buffet fortune, steeped to the very lips in poverty, yet never

despairing, or a moment ceasing his exertions, and finally overcoming every obstacle, is one of the most sublime objects of contemplation, as well as the most instructive and encouraging, that can be presented to the mind. Such a man is truly a hero, whether he sink or swim.

But the struggles of young Cole were not yet over. Besides his studies and his labor in the manufactory, Thomas engraved in mezzotinto a head of Jackson, and painted several portraits and landscapes. So passed the summer, and the winter brought colder and more blighting prospects to the manufacturers. The young man saw that he must be a painter or starve, and determined to go to Philadelphia and seek his fortune. With means altogether inadequate, but looking only to the end, he obtained the consent of his parents once more to venture from home. His fond mother was always confident of his success, and would have sacrificed everything to aid him in his favorite pursuit.

Early one dark morning in November, there was a sprinkling of snow on the ground, he took leave of his parents and sisters, rich in good wishes and blessings, but poor in pocket: a few dollars were all that could be spared to aid his long journey and adventurous purpose. His trunk was placed in a carrier's wagon, and he promised his mother to travel with it. This arrangement impeded the traveller, besides subjecting him to the necessity of hearing, especially at night, the blasphemy and obscene language of his conductor, and those who put up at the carriers' inns by the way. During the day he escaped from this moral pestilence by walking ahead, but then he had the trouble of retracing his steps to learn what had become of his trunk, and the drunkard who had charge of it. He generally found his guide engaged in a drunken quarrel. Thus sleeping at night on straw and walking by day exposed to the sleet and rain, which at this season usually enshroud the Alleghanies, he at length entered the great city of Philadelphia. He had before only seen it as a child, and now the lofty buildings, wide streets and busy multitude, struck him with admiration and awe. Accustomed to the lowly structures of the

West and the solitude of the wilderness, he felt oppressed, and in the midst of a crowd of strangers his spirits sunk under a sense of solitude greater far than that of the forest.

He was now to seek instruction and employment. His plan for living, as he could not pay for board, was to take an empty room, sleep in the blanket he had brought from home, and live upon bread and water. And he commenced this mode of life. But the hardships he had previously undergone from cold and poor fare, brought on a serious illness. One morning after a night in December passed in misery from cold, he found himself scarcely able to rise, and in excruciating pain. He made his way down stairs, and told the people of the house that he was very ill. They were strangers to him and far from rich; but the woman was rich in that which characterizes the sex, and during an illness of several weeks, he received her kind attentions, although no good Samaritan appeared to pay the cost. The young adventurer's funds were soon exhausted. By selling a camera obscura and some other articles, he procured a stove and fuel, and as soon as he was able commenced painting.

He obtained through the kindness of Mr. Thackara the keeper, permission to draw at the Pennsylvania Academy of Fine Arts, but was so overwhelmed by the specimens of art, that he used to go day after day and gaze on the casts and pictures, until the keeper aroused him, saying, "Young man, this is no place to lounge in; your permission is for you to draw here." This was a hard cut to the sensitive youth; but the old gentleman meant well, and was afterwards kind to him.

The pictures he painted were sent to auction and sold for a mere trifle. He has said "this was indeed 'the winter of my discontent.'" His heart sunk as he felt his deficiencies in art, when standing before the landscapes of Birch and Doughty; but it was only by feeling the deficiency, that it could be remedied. But the incipient artist could not devote his time to study — he must work for bread, and gladly he undertook to paint on the backs of bellows for a japanner, the most lucrative employment that had offered; but in this japanner he found

a friend, and he gave him a commission to paint a large picture — a copy from the print of Louis XVI<sup>th</sup>., and his family; though the price was small, it enabled him to live and work. He painted some portraits, and received his first commission for a landscape — price seven dollars. Summer came and Lafayette, the nation's guest, came. Transparencies were wanted, and Cole got some of this work to do, by an introduction to Bass Otis.

His father and family passed through Philadelphia to take up their residence in New York, and after passing another winter in the capital of Pennsylvania, still unknown as a painter, he followed. In New York he set up his easel in his father's garret, and painted some landscapes which were placed in the store of Mr. Dixey, who was friendly, and here Mr. G. W. Bruen saw and purchased one of his pictures for \$10. Mr. Bruen sought the young artist's acquaintance, and as he wished to visit the banks of the Hudson for the purpose of study and sketching, the same gentleman encouraged him, and furnished him a small sum for that purpose. The result of this excursion was three pictures, which Mr. Bruen's interest placed at Coleman's for sale at \$25 each. Trumbull saw them and purchased one, and the same day called on me, and expressed his admiration of the unknown young man's talent. Durand accidentally came in, and we all immediately went to see the landscapes.

I remember the sensitive and amiable painter, then seen by me for the first time, standing in presence of the three above-mentioned, like a school boy in presence of the trustees, and looking an image of diffidence before men, neither of whom could produce a rival to the works he offered for the paltry price of \$25 each. Trumbull had had the first choice — I had the second, and Durand took the third. Trumbull had previously said to me, "this youth has done what I have all my life attempted in vain." When I saw the pictures, I found them to exceed all that this praise had made me expect. P. Hone, Esq., soon offered me \$50 for my purchase, which I accepted, and my necessities prevented me from giving the

profit, as I ought to have done, to the painter. One thing I did, which was my duty. I published in the journals of the day, an account of the young artist and his pictures; it was no puff, but an honest declaration of my opinion, and I believe it served merit by attracting attention to it.

From that time forward, Mr. Cole received commissions to paint landscapes from all quarters; was enabled to increase his prices, and his facility of handling, as well as his truth of drawing and power of coloring.

The judicious reader will perceive while perusing the foregoing, that some of the facts I have related, in my own way, must have come from the subject of my memoir. They were drawn from him by my solicitation; and he proceeded no further in his narrative than his arrival at New York, and the friendship of Mr. Bruen. I wrote to him for notices of his visit to Europe — his opinion of artists there, and the state of the arts — in short, I pressed him to bring down the biographical sketch to the present time. He has complied with my urgent request, and I feel that I should do injustice to my reader and my subject if I did not give his communication as received. It is evidently an honest exhibition of truth, both as to facts, feelings and opinions; and although some of the opinions, particularly those respecting Turner, may be found in opposition to high authority, already stated in this book, they are not to be overlooked. The opinions of Mr. Cole on the subject of landscape, I look upon as the highest authority: as I consider his mind of the first order, and his works in that department of art, superior to those of any painter of the present day, that has come under my inspection. His words are:

"A great deal might be said on the subjects of England and Italy; but to say that which will be most available to you may be difficult. I did not find England so delightful as I anticipated. The gloom of the climate, the coldness of the artists, together with the kind of art in fashion, threw a tone of melancholy over my mind, that lasted for months, even after I had arrived in sunny Italy. Perhaps my vanity suffered. I found myself a nameless, noteless individual, in the midst of an im-

mense selfish multitude. I did not expect much, scarcely anything more than to have an opportunity of studying, and showing some of my pictures in the public exhibitions, and to a few individuals of taste in my own room. I did study; but the pictures I sent two seasons, both to the Royal Academy and the British Gallery, were, without exception, hung in the worst places; so that my acquaintance had difficulty in knowing them. I was mortified; not that they had been so disposed, but because the vilest daubs, caricatures, and washy imitations, were placed in excellent situations.

“The last time I exhibited (or sent pictures to be exhibited), I had expected a little different treatment, for one of the hanging committee of the Royal Academy had led me to expect something better — I was disappointed. At the British Gallery I had hopes also: Mr. Samuel Rogers had promised to intercede for me; but unfortunately he was called out of town at the very moment he could have aided me; and my pictures had to stand on their own merits, which, in the eyes of the hangsmen, amounted to nothing. On the varnishing day I found them in the most *exalted* situations.

“At the Gallery of the British Artists I exhibited once, and was better treated. My picture of a ‘Tornado in an American Forest’ was placed in a good situation, and was praised exceedingly in several of the most fashionable papers.

“The Society of British Artists is governed by artists themselves, which may account for the favorable manner in which I was treated in their exhibition.

“I have said, that I found the artists in London cold and selfish: there might be exceptions, but I found few. My own works, and myself most likely, had nothing to interest them sufficiently to excite attention: the subjects of my pictures were generally American — the very worst that could be chosen in London. I passed weeks in my room without a single artist entering, except Americans. Leslie was friendly, although he never appeared to think there was any merit in my works; and Newton called on me twice in two years. I saw him often; for although none would trouble themselves to call on me, a

wish to acquire information in my art induced me to visit them.

"To Sir T. Lawrence I was introduced by a letter from Mr. Gilmor, of Baltimore: he treated me in a very friendly manner, was pleased with my pictures, and sent his carriage for me to come and breakfast with him. We breakfasted at eight in a spacious apartment, filled with works of art — we conversed on the fine arts and America — he said he was much indebted to America, for he had some highly esteemed acquaintances Americans. After breakfast he took me into his painting room, which was a picture wilderness. A short time afterwards I met him at the British Gallery, and he invited me to go with him to Sir R. Peel's, in a few days, to see his collection; but death, whose hand was already upon him, deprived me of that pleasure; I lost a valuable acquaintance, and the world, a distinguished man.

"Mr. Joshua Bates, a partner of Baring Brothers & Co. formerly of Boston, was one of my best friends, and purchased several pictures from me. Mr. Rogers, the poet, also took an interest in me; and the friendship of his family, and particularly of Mr. Henry Rogers, served in some measure to lighten many hours that would otherwise have been spent in my solitary room. Both the Rogerses had choice collections of pictures; that of Samuel was the most valuable, but Henry's had been selected with great care. To Mr. S. Rogers I was introduced through means of Mr. Fenimore Cooper, and I found him a valuable acquaintance.

"Although, in many respects, I was delighted with the English school of painting, yet, on the whole, I was disappointed: my *natural* eye was disgusted with its gaud and ostentation — to color and chiaroscuro all else is sacrificed — design is forgotten; to catch the eye by some dazzling display, seems to be the grand aim. The English have a mania for what *they* call generalizing; which is nothing more nor less than the idle art of making a little study go a great way, and their pictures are generally things 'full of sound and fury, signifying nothing.' The mechanical genius of the people exhibits itself in the

mechanism of the art — their dextrous management of glazing, scumbling, etc. Frequent and crowded exhibitions of recently painted pictures, and the gloom of the climate, account for the gaudy and glaring style in fashion. There are few exceptions among the artists of England to this meretricious style; even Wilkie and Leslie, in their late pictures, have become more washy and vapid than in their former productions.

“Turner is the prince of the evil spirits. With imagination and a deep knowledge of the machinery of his art, he has produced some surprising specimens of effect. His earlier pictures are really beautiful and true, though rather misty; but in his late works you see the most splendid combinations of color and chiaroscuro — gorgeous but altogether false — there is a visionary, unsubstantial look about them that, for some subjects, is admirably appropriate; but in pictures, representing scenes in this world, rocks should not look like sugar candy, nor the ground like jelly.

“These opinions of existing English art, I know, may be considered heterodox; but I will venture them, because I believe them correct. The standard by which I form my judgment is — beautiful nature; and if I am astray, it is on a path which I have taken for that of truth.

“In May, 1831, I left England for the continent. When I arrived in Paris I found, to my great disappointment, that the works of the old masters in the Louvre were covered by an exhibition of modern French works, and there was no expectation of a removal of them for some time. I left Paris on my way to Italy.

“Modern French painting pleased me even less than English. In landscape they are poor — in portrait, much inferior to the English; and in history, cold and affected. In design they are much superior to the English; but in expression, false.— Their subjects are often horrid: and in the exhibition at the Louvre I saw more murderous and bloody scenes than I had ever seen before.

“The melancholy which I experienced in England continued with me for several months after I had arrived in Italy. I

looked upon the beautiful scenery, and knew it to be beautiful, but did not feel it so. Previous to going to Rome I passed nine months in Florence; which I spent in studying the magnificent collections there, and in painting several pictures; among which was a small 'Sunset on the Arno,' and a wild scene, for Mr. Gilmor, of Baltimore. The 'Arno' was exhibited in the Academy of St. Luke, and seemed to attract attention. The Grand Duke is said to have been much pleased with it, but he did not buy it. I studied the figure, part of my time, and drew from the life, at the Academy; and painted my 'Dead Abel,' which was intended as a study for a large picture, to represent Adam and Eve finding the body of Abel.

"Florence to me was a delightful residence. The magnificent works of art, the quietness and seclusion in which a man can live, make it a painter's paradise. Indeed, to speak of Italy is to recall the desire to return to it. And what I believe contributes to the enjoyment of being there, is the delightful freedom from the common cares and business of life — the vortex of politics and utilitarianism, that is forever whirling at home.

"In Rome I was about three months, where I had a studio in the very house in which Claude lived. The Roman heads that you have seen I painted there. I made several excursions into the Campagna. I went to Tivoli, Aricia, and Nemi; and obtained sketches, from which I painted on my return to Florence. The large view of the Aqueducts, the Cascatelles of Tivoli, and several other pictures, which you have seen. Mr. C. Lyman and Mr. Hoyt gave me commissions for those two paintings in Rome; as did Mr. Field, for that of the Fountain of Egeria and another.

"From Rome I went to Naples, where I spent several weeks pleasantly. I visited Pompeii, Vesuvius, and Pæstum; and at the last place made sketches, from which I have painted, since my return, a view of those magnificent temples, for Miss Douglas. The commission was given in Rome.

"Returned to Florence, I painted more pictures in three months than I have ever done in twice the time before or since.

I was in the spirit of it: and I now grieve that information of the sickness of my parents, with their desire for my return, should have broken in upon me. I packed up and sailed from Leghorn in October, 1832, without seeing Switzerland, which I had so longed to see (for I left France by way of Marseilles) and without seeing Venice. In that three months I painted the Aqueduct picture, the view of the Cascatelles of Tivoli, Mr. Lord's pictures of Italian scenery, four small pictures for Mr. Tappan, a small view near Tivoli, and several others. — O that I was there again, and in the same spirit!

"What shall I say of modern Italian art? I am afraid you will think I looked at all with a jaundiced eye. I have been told that I did so at the ancient also: if so, I have lost much enjoyment. I can only speak as I have felt. Italian painting is perhaps worse than the French, which it resembles in its frigidity. In landscape it is dry, and, in fact, wretched. There are a few German and English artists in Rome, who paint with more soul than the Italians. It would scarcely be credited, that, surrounded by the richest works of the old schools, there should be a total ignorance of the means of producing brilliance and transparency; and that, among the greater part of the Italians, glazing is unknown: and the few who, from seeing the English at work, have acquired some knowledge of it, use magilps and varnishes as though they were deadly poisons. — Indeed, of all meagre, starved things, an Italian's palette is the perfection. The pictures of the great Italian masters gave me the greatest delight, and I labored to make their principles my own; for these, which have stood best the criticism of ages, are produced on principles of truth, and on no abstract notion of the sublime or beautiful. The artists were gifted with a keen perception of the beautiful of nature, and imitated it in simplicity and single heartedness. They did not sit down, as the modern artist too often does, with a preconceived notion of what *is* or *ought* to be beautiful: but their beau ideal was the choicest of nature — they often introduced absurdities and things of bad taste in their pictures; but they were honest — there was no affectation. I do not believe that

they theorized, as we do; they loved the beauty that they saw around them, and painted.

"Many of the old masters have been praised for their defects, and the blackness of age has been called tone; and there are some whose merits appear to me to be but small. Salvator Rosa's is a great name — his pictures disappointed me — he is *peculiar*, energetic, but of limited capacity, comparatively. — Claude, to me, is the greatest of all landscape painters, and indeed I should rank him with Raphael or Michaelangelo. Poussin I delighted in; and Ruysdael, for his truth, which is equal to Claude, but not so choice.

"Will you allow me here to say a word or two on landscape? It is usual to rank it as a lower branch of the art, below the historical. Why so? Is there a better reason, than that the vanity of man makes him delight most in his own image? In its difficulty (though perhaps it may come ill from me, although I have dabbled a little in history) it is equal at least to the historical. There are certainly fewer good landscape pictures in the world, in proportion to their number, than of historical. In landscapes there is a greater variety of objects, textures, and phenomena to imitate. It has expression also; not of passion, to be sure, but of sentiment — whether it shall be tranquil or spirit-stirring. Its seasons — sunrise, sunset, the storm, the calm — various kinds of trees, herbage, waters, mountains, skies. And whatever scene is chosen, one spirit pervades the whole — light and darkness tremble in the atmosphere, and each change transmutes.

"This is perhaps all unnecessary to you; but I have so often been surprised at the almost universal ignorance of the subjects that I am induced to speak. I mean to say, that if the talent of Raphael had been applied to landscape, his productions would have been as great as those he really did produce.

"I should like to say something of Mr. Reed, and the liberal commissions he has given me; but I feel rather delicate on the subject on account of his having expressed a desire that I should not say much about the matter. I am not sure whether

you saw the large composition, ‘Italian Scenery,’ that I painted for him, and which was in the exhibition last season.

“I have, since I came into the country,\* been engaged on a series, the subject of which I will trouble you with: it is to be the History of a Scene, as well as an Epitome of Man. — There will be five pictures: the same location will be preserved in each. The first will be the Savage state; the second, the Simple, when cultivation has commenced; the third, the state of Refinement and highest civilization; the fourth, the Vicious, or state of destruction; the fifth, the state of Desolation, when the works of art are again resolving into elemental nature.

“I would give you (but that I am afraid I have tired you already) a fuller description of what I did intend to do, but unfortunately my intentions cannot be fulfilled. I have advanced far with the two first pictures, and find all my gold is turning to clay. I know my subject is a grand one, and I am disappointed at finding that my execution is not worthy of it. In the first picture I feel that I have entirely failed: in the second I am rather better pleased; but perhaps it is because there is so much unfinished. I have no doubt but they will please some of my indulgent friends, but they are not what I want.

“I am afraid I have trespassed on your time, if I have, it is because I scarcely knew what would be useful to you, and when I am talking about pictures, I ‘take no note of time.’ A word about my picture of the Angel, and as it was painted last winter, in about two months — I could not afford more — it has been a losing concern to me; its exhibition in New York cost me ninety dollars more than receipts; I hope it will do better in Boston. I had forgotten to say that I made but one copy during my sojourn in Europe, and that was from a small ‘Wilson’ of H. Rogers. Since writing the previous remarks on Turner, I have happened to find in an English magazine, ‘The Metropolitan,’ a critique on him that will serve to corroborate what I have said; as you may not have an opportunity of seeing that periodical, I will copy the part relating to this painter.

\* This was written at Catskill in September, 1834.

"‘Putting aside all the jargon of criticism, stand by and hear what the multitude say to his conglomerations of yellow, white, and red: the surprise, the ridicule, the contempt that they excite. Painting may be an abstruse art in its practice, but in its effect, it ought to be on a level with the meanest capacity. It is a problem, the solution of which lies, as to its truth, in the mere act of turning from the picture made by the hand of man, circumscribed by a gilt frame, to that made by the hand of God, belted in by the horizon. The mere spectator may not feel the poetry, the exquisite taste of the arrangement, the classical grouping, but he can feel and he does understand the truth or falsehood of the representation. Turner’s pictures may be fine, but they are not true.’”

The pictures mentioned by Mr. Cole painted by him in Italy and immediately after his return, I have seen and admired: indeed it is upon their merits that I ground my opinion as above expressed. As to the rank in which he places his favorite branch of the art, I differ from him. The reader may remember (or may see), that Leslie places his particular branch (as Cole does his) on a level with history painting. It is very natural that it should be so; but until I am convinced that it requires as great variety and amount of knowledge to represent a landscape, or a scene of familiar life, as it does a great historic event; or that a landscape, or domestic scene, can fill the mind, like the contemplation of a picture, representing an event on which the destinies of mankind depended,—an event which will influence those destinies to all eternity—I must continue to differ from my two amiable and enlightened friends.

I have in another page spoken of the munificent patronage Mr. Luman Reed, of New York, has bestowed on the fine arts, and his friendship for our distinguished artists. Mr. Cole has felt as if he was prohibited from speaking of this gentleman’s liberality. I am free to say, that I consider him as standing among the greatest benefactors to the fine arts, and the most purely disinterested that our country can boast.

I visited Mr. Reed’s gallery some months ago, and saw the

picture of Italian scenery which Mr. Cole painted for him. When it was finished, Mr. Reed asked the painter what price he put upon it. "I shall be satisfied," said Cole, "if I receive \$300; but I should be gratified if the price is fixed at \$500." — "You shall be gratified," said the liberal encourager of art. And he commissioned him to paint five more pictures of the same size at the same price, for his gallery.

## CHAPTER X.

MISS HALL — DE ROSE — DANFORTH — NEAGLE — PRATT  
— CATLIN — BINON — YENNI — PARKER — ROBINSON —  
THE TWO STRICKLANDS — GODEFROI — DORSEY —  
PRUD'HOMME — STEEL — C. V. WARD — J. C. WARD.

### ANNE HALL.

“MISS ANNE HALL is a native of Pomfret, in Connecticut, and the third daughter of Dr. Jonathan Hall; who was a physician of eminence in that vicinity, and whose excellence will be long remembered and related in the place where he resided.

“It has been said, that our propensities are hereditary; and the truth of this remark may be exemplified in the instance of Miss Hall, whose grandfather, David Hall, D.D. of Sutton, Massachusetts, possessed uncommon talents, both for painting and music, though the duties of his profession gave him little leisure for their cultivation. Her father also had great taste in everything connected with the fine arts, and by judicious criticism, and well-timed encouragement, fostered the genius of his daughter, which began to be developed at a very early age. When only five or six years old, she gave indications of talent in the imitative arts, and used to cut out figures with the scissors, and model little images in wax, which were surprisingly beautiful, as the work of a child. These elicited the admiration of the visitors of her parents, one of whom, presented her with some water colors and pencils, the first paints she ever used. Her father being pleased with her attempts, gave her a box of colors from China: and afterwards, her brother C. H. Hall, Esq., who resided in New York, and who was delighted with the specimens of taste and skill which she sent him, supplied her from time to time with such materials for

painting and drawing as might most facilitate her progress. With these she used to imitate nature; and few of the beautiful flowers, birds, fishes, or insects, which inhabited the neighboring woods and streams, escaped the eye or the pencil of the young artist. The seclusion of her situation in the country, prevented her from seeing what had been done by others, but nature being her only model was perhaps the source of her originality. Soon the 'human face divine' became the favorite object of her contemplation, and was preferred to all others.

"In this state of progress, she accompanied her oldest sister in a visit to some friends in Newport, R. I., where at her father's request, she took some lessons in the art of applying colors to ivory, instead of paper, from Mr. S. King, an artist of respectability, who had previously had the honor of giving lessons in oil painting, to our distinguished countryman Mr. Allston. Her stay in Newport was very short, and at her early age, of little value to her subsequent progress in miniature painting.

"Her brother, who afterward resided for some years in Europe, was enabled to procure some fine pictures both in oil and water colors, which he sent to his sister, and she was encouraged to copy them, until she could in some manner approach to their excellence. By comparing these with nature, she was enabled to avoid the formality of a mere copyist, and justly to delineate the forms and colors with which her fancy was imbued, when she again attempted original composition.

"Being in New York some time after this, she received instruction in oil painting from Mr. Alexander Robertson, at that time, and still an excellent teacher of painting. She painted some pleasing pictures in oil, but eventually relinquished it to devote herself more exclusively to miniature painting. In this style her pencil has not only been a source of pleasure, but has enabled her to enjoy 'the glorious privilege' of being independent. She has been favorably distinguished by the artists in New York and elsewhere, and has received much kind attention from those whose praise is honor. To

conclude with the words of Solomon, ‘*give her the fruits of her hands*, and let her own works praise her in the gates.’ ”

The above is from a friend, who, at my request, has given me this brief, but elegant notice. My attention to Miss Hall, was attracted by seeing several miniature copies from oil pictures by old masters, particularly two from Guido, executed with a force and glow of coloring that surprised and delighted me. Her late portraits in miniature are of the first order. I have seen groups of children composed with the taste and skill of a master, and the delicacy which the female character can infuse into works of beauty beyond the reach of man — except it might be such a man as Malbone, who delighted in female society, and caught its purity. I have lately seen a full length of the oldest child of Dr. John W. Francis (and called John from his father), which is composed with the beautiful simplicity of some of Reynolds’ or Lawrence’s portraits of children, and is in coloring glowing, and masterly in the touch.

This lady has occasionally exhibited with the National Academy of Design, and was elected unanimously an academician. Her portrait of a Greek girl attracted much attention. It has been engraved. Of the few pictures of Miss Hall which I have had the pleasure of seeing, a portrait of Samuel Ward, Jr., and a group of two girls and a boy, the children of Samuel Ward, Esq. are particularly deserving of praise. The group is, in composition, coloring, and expression, beyond anything I have seen for a long time. It reminds me of Malbone. The flowers, and the children combine in an elegant and well-arranged *bouquet*. The same high praise belongs to a group of two ladies and a boy, combined with flowers — still her management of infantile beauty when the difficulties attendant upon such studies are considered, makes me place the full length of Master Francis among the *chefs d’œuvre* of Miss Hall; but perhaps the best original picture she has executed, is a group of a mother and child, the latter almost naked, and clasped to the mother’s bosom. The mother is Madonna-like, and the child perfect in attitude and expression. This group represents Mrs. Jay, the wife of Dr. Jay, and her infant.

## ANTHONY LEWIS DE ROSE.

I give the brief notice which Mr. De Rose has favored me with, as I think it honorable to him, and more satisfactory than I could present in my own words:

"I was born in the city of New York, on the 17th of August 1803, and began my professional career in the winter of 1821, by setting out upon the world as a professed artist, after studying scarcely a year and a half; so eager was I to claim the distinction which I fancied belonged to an artist. I was designed for a mechanical employment, by my only surviving parent; but such was my repugnance to being forced to learn the secrets and mysteries of a trade, whether I would or no, that my scruples and the melancholy it caused, finally prevailed, and I was suffered to follow my inclinations and desires, in the pursuit of art. I commenced the rudiments of drawing with a young artist in New York; after studying six months with him, I was placed under the instructions of J. R. Smith, an excellent teacher of drawing, and I think I owe much of my subsequent success to his admirable system of instruction; occasionally I drew at the academy in Chambers Street under your directions, during the brief hours allowed for that purpose by the board of directors.

"You may remember too, that I have been a constant attendant upon your course of lectures in *our academy*, and undoubtedly owe much to them, as having given a proper direction to my course of study. I have copied but few pictures, preferring nature — her charms have won and claimed my entire admiration. Pleased with my first success in portrait painting, I wandered over many parts of our widely extended country in search of employment, and from a restless desire to see its varied beauty. Since the foundation of *our excellent academy* (the National Academy of Design), my professional views have taken a higher aim; I have occasionally employed my pencil in historical composition, with what success you shall witness at our next annual exhibition."

## M. I. DANFORTH.

This gentleman, one of the best engravers in London, was born in Hartford, Connecticut.<sup>1</sup> He began to engrave in 1818 as a pupil of the Hartford Graphic Company, mentioned above, in the notice of E. Tisdale. He moved to New Haven and engraved professionally in 1821. For a publisher of Hartford he copied one of Raphael Morghen's fine prints; and so well, that my informant says, the proprietor has not yet published it, and keeps it to palm off hereafter as a genuine Morghen. I hope the trick will be exposed and result in disgrace, as all falsehood ought.

In 1826 Mr. Danforth joined the National Academy of Design in New York, and studied in the school. In 1827 he went to London with the intention of engraving there a portrait of De Witt Clinton, painted by S. F. B. Morse, president of the National Academy, for which a subscription was attempted, but the project failed.

In London Mr. Danforth pursued his studies assiduously at the Royal Academy, and drew industriously from the Elgin marbles, his drawings from which attracted much attention and admiration: he likewise painted in water colors, copying some of the oil pictures of the old masters, with great effect and perfect truth.

Mr. N. Jocelyn arrived in London in 1829, and renewing his intimacy with Danforth, they resided together. Newton, Leslie, and Sir T. Lawrence, were the intimate friends and admirers of Mr. Danforth. He formed himself as an artist, by his independent study in London, and did not put himself under the direction of any engraver. He has engraved Leslie's portraits of Scott and Washington Irving, and a daughter of Lord Holland, for an annual. The beautiful picture by Leslie of Uncle Toby and the Widow, is before me, as engraved by Danforth in very fine style. This print was Leslie's gift to me on his leaving America in 1834.

Mr. Danforth is a moral and religious man; of a retiring

<sup>1</sup> Moseley Isaac Danforth was born in 1801 and died in New York City in 1862.

disposition; an honor to art and a blessing to society, as every such man must be.

#### JOHN NEAGLE.

The following words have already been inserted in this work: "It too often happens that the biographer after dilating with enthusiasm on the merits of the artist, is obliged, with shame and mortification, to confess or to palliate the vices or grossness of the man." In very few instances has this "shame and mortification" fallen to my lot. The artists of the present day in our country, among whom Mr. Neagle holds a distinguished place, have emulated in their conduct the best men, as they have rivalled in their works the best professors of the fine arts.

Mr. Neagle was born in Marlborough Street, Boston, the capital of Massachusetts, on the 4th day of November, 1799. His parents were residents of Philadelphia, and on a visit to Boston at the time of his birth. The father of this gentleman was a native of Doneraile in the county of Cork, Ireland, and his mother, whose name was Taylor, was the daughter of a New Jersey yeoman, and born near Bordentown. John lost his father when he was but four years of age. His mother still lives. With the usual desire to draw figures of things earthly and unearthly, the boy's efforts were directed to something like systematic drawing by a school fellow. This was Petticolas, afterwards and now the well-known artist of Richmond. Neagle looked up to him as a master, and imitated his attempts, until he became a wonder himself to his schoolmates. His mother married a second husband, who was no friend to John or to the arts, and he passed through the evils of a stepfather's ill will. After the education of a common English school, the boy was sent to the drawing school of Signor Pietro Ancora for one quarter, and then placed by his stepfather in his grocery store. By his own choice young Neagle was apprenticed to Mr. Thomas Wilson, a coach and ornamental painter, but had his ambition aroused by the ambition of his master, who became a pupil of Mr. Bass Otis

the portrait painter. John had to carry palettes and brushes to and fro, which introduced him to Otis's painting room, and created the determination to become as great a painter as the man whose works he admired above all things. Having access to materials, he applied himself day and night to drawing and painting, "in his own way," and when not employed by his master. The skill acquired by his own exertions rendered him the most profitable to Wilson of all the apprentices in ornamental work. By his indentures, John was bound to serve five years and five months, which left him a period of eighteen months' freedom before he was of age, which was in 1820.

During his apprenticeship he had some lessons, by an arrangement with Wilson, from Mr. Otis, for about two months, which is all the instruction he ever had as a pupil to a professional painter. The attempts of the apprentice were encouraged and praised by Krimmel, C. W. Peale, Otis, Sully, and others, and he was a favorite with Wilson, who appreciated his usefulness and his talents. The first portraits the young painter attempted were during his apprenticeship, and the truth of likeness even from the commencement gained him applause and encouraged his efforts. Mr. Neagle has said, that in after years, however much he may have otherwise improved, he could not have improved the *likeness* in his first subjects.

I will copy from a letter before me Mr. Neagle's account of his first interview with Mr. Sully: "Mr. Sully then lived where the Athenæum now is, in Fifth Street, and he had on his *easel* a study for the *pro-scenium*, or *part over the stage*, for the Chestnut Street Theatre. I was at that time an apprentice, and went with Mr. Otis to Mr. Sully's painting room, where he left me alone with him. The very polite but formal manner in which he received me I shall never forget, particularly when he assured me, that 'the arts did not point the way to fortune, and that had he been a merchant, with the same perseverance which had characterized his efforts in art, he might have realized a fortune.'" I have shown the vicissitudes which attended Sully's professional career, and probably this



JOHN NEAGLE  
1796—1865  
From a photograph



conversation occurred at a time when fortune frowned and the public forgot him. Neagle continues: "On my departure he invited me to visit his exhibition room, whenever I felt a desire — which I often did — but never paid him a personal visit until 1822, after he had called upon me to congratulate me, as he said on my great success in the exhibition, presenting me at the same time with a card of invitation in his own handwriting, to Earl and Sully's gallery." It was some years before Neagle became intimate in Sully's family; but the intimacy, when it took place, led to the marriage with one of the painter's daughters.

It was in 1818, and before he began to practise his profession in Philadelphia, thinking he might better compete with painters beyond the mountains, he travelled to Lexington, Kentucky, with a view to establish himself in that growing place. His first inquiry was, "Is there any portrait painter in Lexington?" and to his amazement he was told there were two. He went in search of them, and chance directed him first to Mr. Jouett's painting room. On looking at this gentleman's works he saw at once that he had no prospect of being the leading painter in Lexington. In fact he found in Jouett a good and well-instructed artist. There was no hope of employment, and the young adventurer's money was expended. He determined to go on to New Orleans, and if no good fortune occurred, to find his way home by sea. To pay his passage down the great river of the west, was out of the question, he therefore offered himself to the captain of a boat to work his way. His dress not comporting with his purse or his offer, the rough boatmen thought he was a dandy who jeered them, and soon gave him such indications of their dislike to quizzing, except among themselves, that he was glad to retreat without giving hopeless battle to a half horse half alligator.

Happily for Neagle, the flow of population from the Atlantic States to the West is so great, that an inhabitant of any of the cities of the old States can hardly fail to meet some one with whom he is acquainted. The young painter in this dilemma was accosted by one who had known him in Philadelphia, and

finding that he was awkwardly situated, frankly offered him assistance. The offer of the loan of a few dollars\* was accepted, and the youth once more afloat, was wafted with the current towards the great commercial emporium of the West. As they approached New Orleans he felt the necessity of raising a further supply, and opening his trunk to consult its contents on the means of raising the wind, he was fortunate enough to get up a gentle breeze by a sale of part of his wardrobe to the skipper. He was now landed at New Orleans, one of the most extravagant places for board and lodging in the United States, and he would have found himself most awkwardly situated again, but that here he met another acquaintance from the East. This gentleman had been a sitter to him for his portrait, and now bought a Washington's head of him, which he had brought from Philadelphia rolled up in his trunk: this enabled him to take passage for the city of Penn, where in due time he safely arrived. Neagle is not the only American who has been extricated from difficulty by that same head.

Neagle's business improved after his travels, and he became an established portrait painter in the metropolis of Pennsylvania, although Kentucky had rejected him. In May 1820, he married Miss Mary Chester Sully, a daughter of Thomas Sully, Esq., and continued to improve by his unwearied study and application to his art. A full-length picture of a blacksmith, painted in 1826, size of life, at his forge, excited very general attention, and as general applause. This was the portrait of Patrick Lyon, who having made a fortune by his industry as a blacksmith, and ingenuity as a locksmith, chose to have his portrait painted in the costume of Vulcan, with all the paraphernalia attendant upon his fiery occupation.

"Do it at full length," said Lyon, "do it your own way — take your own time, and charge your own price — paint me as a blacksmith — I don't wish to be represented as what I am not — *a gentleman*." Mr. Neagle had an order for a second picture of Lyon. One of them was purchased for the Athenæum, Boston.

\* The name of this friend was Burn, and the painter afterward presented him with his portrait, probably of \$100 price, for the three dollars then lent him.



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RICHARD M. JOHNSON

1781—1850

By JOHN NEAGLE

From the collection of the Corcoran Art Gallery, Washington, D. C.



After being exhibited in Philadelphia, much to the artist's credit, Lyon's portrait was loaned to the National Academy of Design, for one of their annual exhibitions of the works of living artists, and I published the following notice of the picture into the "American."

"*Patrick Lyon the Blacksmith.* — One of the best, and most interesting pictures in the present exhibition of the National Academy at the Arcade Baths, is a blacksmith standing by his anvil, resting his brawny arm and blackened hand upon his hammer, while a youth at the bellows, renews the red heat of the iron his master has been laboring upon.

"This picture is remarkable, both for its execution and subject. Mr. Neagle of Philadelphia, the painter, has established his claim to a high rank in his profession, by the skill and knowledge he has displayed in composing and completing so complicated and difficult a work. The figure stands admirably; the dress is truly appropriate; the expression of the head equally so; and the arm is a masterly performance. The light and indications of heat, are managed with perfect skill. In the background at a distance, is seen the Philadelphia prison, and thereby 'hangs a tale,' whether true in all particulars, is perhaps of little moment; I give it as I took it.

"Pat Lyon, as he is familiarly called in the city of Penn, was the blacksmith and locksmith of the Bank of —, and the vaults having been entered and a large amount of money carried off, suspicion fell upon the man of locks, bolts, and bars. So strong were the suspicions of the directors, that Pat was arrested, and imprisoned for a long time in the castle, which, by his desire, the painter has introduced into this historical portrait.

"In process of time, however, the real culprits were found to be the watchmen employed to guard the bank, and not the blacksmith who had fashioned its iron securities. Pat, who probably manufactured the locks and bars which held him in the city prison, was released, and made his old employers and recent persecutors pay handsome damages. He became rich, and with a liberal spirit engaged Mr. Neagle, a young artist

struggling for fame and fortune, to paint his portrait, not as Patrick Lyon, Esq. but as *Pat the blacksmith*, supported by that hammer and anvil, with which and on which he forged his own wealth, and hammered iron bars into bank notes and eagles.

"Another story is told of the blacksmith, which displays some humor, and if known to the visitors of the exhibition, where Mr. Neagle's picture is displayed, may enable them to see more in the face of Pat, than they otherwise might do without. Being sent for to open an iron chest made by himself, lock and all, whose owner had lost the key, Pat dexterously performed the operation, and holding the lid with one hand, presented the other, with a demand for ten dollars. It was refused. Pat let fall the lid, the spring lock took its former hold, and the blacksmith walked off, leaving the treasure as fast sealed as before. There was no remedy, and reluctantly the owner of the strong box, again sent for Pat. He promptly appeared, and the box was as quickly opened. The first demand of ten dollars was instantly offered; but no, 'I must have twenty now,' says the operator: and twenty was paid without demur, for the lid and the lock were still in the iron grasp of the maker."

Mr. Neagle has contributed much to the information contained in this work. His anecdotes of Stuart have, I hope, amused every reader, and his account of Stuart's advice to him, when the veteran was sitting to the young painter, will instruct the student. I have seen many excellent portraits from the easel of Mr. Neagle, some of which have been engraved, and are more generally known than others; I will only mention those of Dr. Chapman, Commodore Barron, and the Rev. Mr. Pilmore.

My previous pages have given particulars of Mr. Neagle's visit to the place of his birth (from which he was removed an infant), and to the great portrait painter Stuart, of whom he has said, "he treated me like a child."

Of his first interview with Allston, I have a memorandum before me — "Mr. Allston, with whom I dined thrice at his own house, was also kind; he took the pains to go to Mr. Stuart's



MARQUIS DE LAFAYETTE

1757—1834

By HENRY CHEEVES PRATT

From the collection of Mrs. George Thayer



painting room to see my picture of him, compared it with the life, and complimented me by his favorable opinion."

After the journey to the West, Mr. Neagle set up his easel in Southwark, and worked, first at fifteen, then twenty, then twenty-five and thirty dollars a head. His employment increased, and he painted a half length of Robert Walsh, and other distinguished men sought him, though out of the city. In 1822, he removed into town, and soon after raised his price to fifty dollars a head. From this he has advanced to eighty, ninety, and finally to a hundred dollars. Mr. Neagle is full of the love of his art, ardent, industrious, and justly impressed with a sense of the high and honorable stand his profession is entitled to, and the conduct necessary in its professors.<sup>1</sup>

#### HENRY C. PRATT — GEORGE CATLIN.

This amiable and intelligent gentleman, *Henry Cheeves Pratt*, was born at Oxford,<sup>2</sup> New Hampshire, on the 13th of June 1803. His instructor in painting was Samuel F. B. Morse (afterwards president of the National Academy of Design), when that gentleman was practising in Boston, on his arrival from his visit to and studies in London. In a letter which I have seen, he says, speaking of Mr. Morse, "It is to the liberality and kindness of that gentleman, that I am indebted for the knowledge I have of the art." Mr. Pratt commenced painting landscapes and portraits at New Haven in 1823, and continues the practice of both branches at this time in Boston.

Mr. Cole, our great landscape painter, travelled on foot with Pratt over the White Mountains, both sedulously studying the sublime of nature in those regions above the clouds. His friend Cole speaks in glowing terms of his pure love of nature, excellent good sense, and kindness of disposition. His portraits are well drawn, and possess much that is most valued in that branch of art. His landscapes are uncommonly well composed and executed, but somewhat deficient in coloring.

<sup>1</sup> Neagle died September 17, 1865, in Philadelphia.

<sup>2</sup> Dunlap is in error concerning the place of his birth. Pratt was born in Oxford, N. H. He died in Wakefield, Mass., November 27, 1880.

*George Catlin, Esq.*, is a native, as I am told, of one of the Eastern States,<sup>1</sup> and was educated for the bar. What induced him to prefer painting I do not know: he probably, with Ranger, thought that law was "a damned dry study." I first became acquainted with him at Albany, when as a miniature painter he had gained the good will of De Witt Clinton, and was making an attempt in small oil painting of the governor. This was certainly very poor but it led to greater things, for when the corporation of New York City wanted to have a full-length picture of Clinton, as governor, he chose Catlin as the painter. His motive was undoubtedly praiseworthy, as it must have been to aid the young artist, but he was wrong: the city of New York was entitled to a portrait from a man of established reputation, if not from the best painter in the State, and Catlin was utterly incompetent. He has the distinguished notoriety of having produced the worst full-length which the city of New York possesses.

Mr. Catlin is since better known as a traveller among the western Indians, and by letters published in the *Commercial Advertiser*. He has had an opportunity of studying the sons of the forest, and I doubt not that he has improved both as a colorist and a draughtsman. He has no competitor among the Black Hawks and the White Eagles, and nothing to ruffle his mind in the shape of criticism.

#### BINON — YENNI — J. PARKER — ROBINSON.

*Mr. Binon* was a French sculptor, who exercised his art in Boston in the year 1820. He executed a bust of John Adams of considerable merit, and was an early instructor of Horatio Greenough. *Mr. Yenni* was a Swiss artist, who painted street views in New York. He went with Commodore Stewart as draughtsman to the Pacific Ocean.

*J. Parker.* A sufficient notice of Mr. Parker will be found in Stuart's biography. I remember him in New York painting poor portraits.

<sup>1</sup> George Catlin was born in Wyoming Valley, Penn. He died at Jersey City, N. J. in 1872.



PASH-EE-PA-HO  
FROM AN ENGRAVING AFTER A DRAWING BY GEORGE CATLIN



*Mr. Robinson* was a miniature painter of some skill, who came from London and resided in Philadelphia for some years. He showed me a miniature of Mr. West, for which he said the old gentleman sat, and in the background he represented a part of West's great picture of "Christ Rejected." He came to America after 1817. He was then a man advanced in life, and he died about 1829.<sup>1</sup>

#### WILLIAM STRICKLAND — GEORGE STRICKLAND.

I think I remember Mr. *William Strickland* when in the scene shop of the Park Theatre, a companion of Hugh Reinagle and a pupil of John Joseph Holland. When Holland rebuilt that theatre, Strickland's father was the carpenter. If I err, it is because Mr. Strickland is among the very modest artists, who do not choose to answer my inquiries, or assist my efforts to be accurate in the history of the Arts of Design. He has studied diligently — been to Europe to see the work of art, and stands high as an architect. He built the Bank of the United States, Philadelphia, after the model of the antique, the only model we have.<sup>2</sup>

*George* is his brother, and also designs in architecture; he has taught architectural drawings in the Franklin Institute. Both reside in Philadelphia, and I believe are Americans by birth.

#### MAXIMILIAN GODEFROI — JOHN DORSEY.

*Mr. Godefroi* was a French gentleman and architect, who was driven to this country by the events of the French Revolu-

<sup>1</sup> John Robinson came to Philadelphia in 1817, remaining until his death. A miniature of Samuel Milligan is signed "J. R. 1819."

<sup>2</sup> William Strickland, eminent as an architect and engineer, was born in Philadelphia in 1787 and died in Nashville, Tenn., April 7, 1854. He established his reputation as an architect by designing the Masonic Hall on Chestnut Street, Philadelphia, and for many years was employed on the public buildings of that city, among them the United States Bank, the Merchants Exchange, the United States Mint and the United States Naval Asylum. His last great work was the State capitol, Nashville, Tenn., beneath which he was buried. In 1825 Strickland went to England to study the canals and railway systems and on his return superintended the building of the railroad between Newcastle and Frenchtown, Md. He did some portrait painting and engraving. William Strickland designed the lid of Washington's coffin and was present when the coffin was opened October 7, 1837.

tion, and married in Baltimore, where he resided many years. He finally returned to France, and is supposed to have been restored to his estates. Mr. Godefroi built the beautiful Gothic chapel, at St. Mary's College, and the Unitarian Church, Baltimore. He designed and erected the Battle Monument, and in conjunction with B. H. Latrobe he built the Exchange of Baltimore. The design was Latrobe's. M. Godefroi was a candidate for building the United States Bank, Philadelphia; and in 1811 and 1813 he exhibited in that city many original drawings.

*Mr. Dorsey* is an architect of Philadelphia. He designed the Gothic building in Chesnut Street and other conspicuous edifices.

#### E. PRUD'HOMME — JAMES W. STEEL.

*Mr. Prud'homme* was born in the Island of St. Thomas, and brought by his parents to New York, at the age of eight years. He is a good draughtsman and engraver. He commenced working on his own account at the age of seventeen, and is now engaged in engraving for the National Portrait Gallery of Herring and Longacre, and has distinguished himself.<sup>1</sup>

*Mr. Steel* is an Irishman and engravés well in the line manner. I have seen an excellent print of his, from Mr. John Neagle's portrait of the Rev. G. T. Bedell, published in 1831.<sup>2</sup>

#### C. V. WARD AND J. C. WARD.

These artists are, I believe, natives of New York, and brothers. They both have painted landscapes for many years. Both have merit. Their pictures have clearness, and many other requisites, but appear to me rather the imitations of art than nature.

<sup>1</sup> John Francis Eugene Prud'homme was born October 4, 1800. He was a skillful engraver in stipple, later working on bank notes. He was a brother-in-law of Thomas Gimbrede and from 1834 to 1853 Curator of the National Academy of Design.

<sup>2</sup> James W. Steel was born in Philadelphia, 1799, and died there June 30, 1879.



WILLIAM STRICKLAND

1787 — 1854

By JOHN NEAGLE

From the collection of The Ehrich Galleries, New York



## CHAPTER XI.

DOUGHTY — WEIR — ROBERT M. SULLY — MISS LESLIE —  
BRUEN — JOHN DURAND — BUSH — CUMMINGS.

### THOMAS DOUGHTY.

THIS gentleman was born in the year 1793, on the 19th of July, in Philadelphia.

Mr. Doughty says, — “At the age of fifteen or sixteen, I was put out with a younger brother to learn the ‘leather business,’ at which I served a regular apprenticeship, and pursued the business a few years afterwards. I attempted three or four paintings in oil during the latter part of my apprenticeship, but they were mere daubs, inasmuch as I had never received any instruction in oils, and I may as well add here perhaps, that the only instructions I ever received, were, I may say almost in my childhood at a most excellent school: our master used to allow those boys who evinced any talents for drawing, one afternoon in each week to practise, but without the aid of a master; he would inspect the drawings himself — but the time is so far back that I have no recollection as to the result of my studies; I merely remember the fact — that I did draw some at that time.

“The other and only opportunity that ever occurred, was in the latter part of my apprenticeship, when I received one quarter’s tuition at a night school in drawing in ‘Indian ink.’ The opportunities above mentioned no doubt implanted within my bosom a love for painting which only strengthened with my dislike for the trade I had learned; and contrary to the wishes of all my friends, I resolved to pursue painting as a profession, which, in their opinion, was a rash and uncertain step! My mind, however, was firmly fixed, I had acquired a

love for the art which no circumstance could unsettle. I was then, I believe, in my 27th or 28th year, with a wife and child to support; and I must confess, a dull and gloomy prospect as regarded pecuniary remuneration; but then I was consoled with the reflection, that in all probability my condition in life would be bettered. I knew also that I should be improving from year to year. Consequently my embarrassments would lessen as I acquired knowledge and practice."

Mr. Doughty has long stood in the first rank as a landscape painter — he was at one time the first and best in the country. He now resides in Boston, and has this year (1834), in conjunction with Harding, Alvan Fisher and Alexander, got up a splendid and popular exhibition of the works of the four, much to the benefit of the company.

#### ROBERT W. WEIR.

This gentleman has the high merit of making his way through difficulties which might have appalled a mind of less firmness, and likewise that of having, in the very heyday of youth, resisted the allurements of pleasure in the witching land of Italy, allurements which, if yielded to, would have marred that fame and fortune to which he is destined.

In prosecuting this undertaking I have applied very generally to artists for information respecting themselves and others. I have found them ready to assist me, in giving accuracy and value to my work, very much in proportion to their standing as men and professors of the ennobling arts which have occupied their thoughts through life. The most worthy have been most frank, and among them is Mr. Weir. I shall make use of his letters by sometimes quoting his words, and sometimes mingling the knowledge communicated by him, with that appertaining to myself.

Mr. Weir says, "The lights and shadows of my early days, to use technical phraseology, were not well balanced, leaving little that I can now turn to with recollections of pleasure."

Robert W. Weir was born on the 18th of June 1803, at New Rochelle, in the State of New York. His parents were in good



ON THE SUSQUEHANNA

By THOMAS DOUGHTY

From the collection of The Pennsylvania Academy of the Fine Arts



circumstances, and the first ten years of his existence were passed without his experiencing any other sorrows than those which seem to be affixed to the period of childhood, by way of preparing us for the struggles of after life. Residing with his parents at his father's country seat, in New Rochelle, the period of infancy passed smoothly; but in the year 1813, a ruthless storm of misfortune came which blasted all his pleasant prospects. His father's mercantile business failed, and in one year all his property went to satisfy creditors. "I was taken from the academy," Mr. Weir writes, "and placed in a cotton factory, where my thoughts were turned from books and play, to be chained to the steady and almost ceaseless motions of a spinning jenny. I gained little credit, however, from my application, as I was never considered a good workman or very attentive to the duties required in waiting upon the machinery, and in eighteen months lost my employment by caricaturing one of the dignitaries of the establishment.

"About the end of the year 1815, my father endeavored to re-establish himself in business in the city of New York, but his health had been undermined by misfortune, and he never recovered from the blow which deprived him of his wealth; so that after some fruitless attempts, he gave it up in despair. He then offered his services to an extensive mercantile house, who appreciated his worth, and whose confidence he enjoyed until the time of his death. During the period of his hardest struggles, my father's anxiety respecting my education appeared to be one of his greatest troubles. The expense that he could so ill bear and yet incurred on my account, and the many inconveniences he was content to suffer for my future good, still harrow my soul when I think how little I have been able to give back in return."

If it were possible in youth to realize how delightful the remembrance of faithfully performed duties towards our parents would be to mature years, and how sharp the pangs of remorse, if conscious of a contrary course of conduct, how many youthful follies would be checked, and in how many instances would man be saved from ruin! But not only igno-

rance of the future, but of the probable result of our actions seems to be the lot of youth. Many, and the writer is one, look back in old age, and feel as if in scarcely one occurrence of a long life they have done their duty — and more especially to parents. The words of Mr. Weir, still in the prime of life, are to me a proof that he has “given back in return” all that the exertions of a virtuous course of life has enabled him to pay to the authors of his existence.

Let him again speak for himself. “About this time a relative from Albany made us a visit, and observing my father’s uneasiness on my account, offered, on condition that I should accompany him home, to complete my education at his own expense, provided nevertheless, that I should devote such portion of my time to his business as was not actually taken up by my studies, and this assistance was to be considered as an equivalent for my expenses. These preliminaries being agreed upon, we set out late in the fall of 1816, in a sloop bound for Albany; but on account of the ice could not proceed farther than Athens, where we arrived wearied with the tediousness of the passage, and determined to land and proceed to the first inn, where we might procure some mode of conveyance to our place of destination.

“Beside my uncle and myself there were three other passengers, who agreed to accompany us, and as the night was fine and clear and frosty, and the ground rang like metal beneath our tread, we promised ourselves a pleasant exhilarating walk. With these feelings and under these agreeable auspices, we pursued our way for about two miles, occasionally hearing an anecdote, or a story of some bold deed of manly prowess, or tale of true love crossed, when we were suddenly and unexpectedly met by two heavy looking square-built pedestrians, dressed in sailor’s attire, and accosted in the rough language of that peculiar class, with ‘shipmates, how late is it?’ Immediately three watches were displayed, and the time given in answer. With an ‘Umph’ and thanks which sounded like curses, our ‘shipmates’ left us and proceeded towards the point from which we had started; but it was not many minutes before

we heard approaching footsteps in our rear, and upon turning discovered two figures on the summit of the hill we had just descended, darkly contrasted with the sky, which was lighted by the moon. The effect was instantaneous upon all — we started off like frightened deer at the utmost speed we could make, but finding myself left behind by the fleetness of my chivalric companions (who had all been heroes in the stories they had told), and being incumbered with a bundle, upon which I placed too great value to part with, I determined to turn from the road at the first favorable place and conceal myself among the bushes until the rogues should pass. My retreat was scarcely made and my concealment effected before they came up, and stopping near the place, they struck their clubs upon the ground in great dudgeon, and with a few hearty curses upon the long legs of my uncle and his companions they gave up the chase and returned leisurely back.

"It may be supposed that my mind was not inactive during the few moments of suspense after secreting myself. My thoughts turned to my uncle, who had left me without any apparent concern, to manage for myself; and when I had crept from my place of concealment and followed on to overtake my courageous companions, I could not help weighing the value my uncle set upon the person and welfare of his nephew, and finding it light in the balance. I joined my fellow pedestrians, and without further danger or adventure arrived at the place of our destination, my affections a little cooler than when we started, and my uncle somewhat shy of the anecdote — which, by the way, I took much pleasure in telling, and not unfrequently made it the subject of a sketch, generally scratched on the blank leaf of some favorite book of my kind relative, not much to his delight or the increase of his affection to his nephew.

"My stay with my uncle was little short of a year, and the misery I suffered is indescribable; yet I endured it all rather than afflict my father with a knowledge of my unhappiness, which, in the end, was quick enough in finding its way to his ear, and my recall was then immediate. My father examined

me as to my attainments, and I was found wanting, and again sent to school.

"It so happened that opposite the schoolhouse, Mr. Jarvis had his painting room, and I frequently lingered about the door in order to get a glimpse at the mystery of his art; but after many fruitless attempts, I at length summoned courage enough to enter the precincts of his studio, and gratify my curiosity, while I asked his terms as if I wanted my portrait painted; but this was not in presence of the great man himself; Mr. Jarvis was not at home, and my inquiries were politely answered by his pupil, who kindly stated the different prices of the various sizes, and offered to sketch my head on Bristol-board for five dollars. This was my first interview with my friend Inman; and we little thought at that time that we should be better acquainted.\*

"My father at length procured a situation for me in a respectable French mercantile house at the South, and in the fall of 1817 I bade farewell to my friends, and for the first time beheld my father's tears, as he placed me in charge of the captain of the vessel, which was to bear me from my native State. The influence of those tears was lasting, and I can safely say they saved me from many an error.

"I remained in this situation about eighteen months, when it was thought advisable to remove this branch of the concern and unite it to the main house at New York. My services were duly appreciated, and I had advantageous offers from two of the principal houses in the place, with one of which I closed, and after making a short visit home, was to return and take my place as head clerk.

"On my arrival at New York, I found my father well, and my mother absent on a visit in the country. She was soon to return, and I went to the wharf hoping to meet her, having intimation of the time she was expected. I waited at the boat to receive her,

\* Mr. Weir says, "the first book on painting that fell in my way was Dryden's translation of Du Fresnoy, with notes by De Piles. I read it with enthusiastic delight; every word sank deep within me, and caused tears of joy, and shouts of ecstasy to escape at every page; my soul swelled with pure zeal for the art, and when I finished, I felt better and happier, and resolved to be a painter."

and after all the passengers but one had gone ashore, was beginning to think of returning home disappointed; but not liking to leave the spot, without making some inquiry, I addressed myself to a lady who sat opposite, with a hat and veil which concealed her face, and who was apparently waiting for some one whom she expected. I had scarcely opened my lips, when she exclaimed, ‘My son! is it indeed you?’ and burst into tears.

“My appearance must have been much altered, for I had suffered severely from a fever, previous to my embarking for home, and the disease still lingered on me. My mother could not think of again parting with me, and in her solicitude for my health, discovered a cancerous pimple on my face, which gave her much uneasiness. To quiet her fears, I submitted to a most painful operation, which confined me to a dark room and low diet for near two months, at the end of which time I felt as little inclined to leave home as my mother could wish.

“I now entered as head clerk in a mercantile establishment at New York, and after three years had an offer of coming in as a partner. My father, however, dissuaded me from the terms; and, as I thought I never should amass property sufficient to commence on my own footing, I determined to turn my attention to something that did not require lucre for its capital. My fondness for sketching had often been displayed on sundry books and bits of paper in the vicinity of the desk and counting room, and had rather been encouraged by my father, who, I must confess, heard my determination with surprise. At first he endeavored to dissuade me from my scheme, but finding me resolved, he changed his views, and promised to help me as far as he was able.\*

\* “My first, and only instruction in the art, was received from Robert Cook, an English painter in heraldry, who sought employment in this country as a teacher of painting. He was a worthy man, and had seen something of art in his own country, but had not devoted much time to study; he consumed his precious hours in making fruitless experiments in search of some other and better vehicle than oil to paint with. I devoted from six to eight o’clock in the morning to study with Mr. Cook, three times a week, for three months, and the rest of the day attended to my business as clerk. I learned one salutary lesson from him which has been repeatedly confirmed by others — that time is too valuable to be consumed in making experiments, and I have contented myself with the knowledge of others, or have stated my views to some scientific friend, whose leisure enabled him to investigate the question, and waited patiently the result.”

"In the fall of 1821, I set myself seriously to work, and after several fruitless attempts, succeeded in making a tolerable copy of a portrait. At this time I became acquainted with Mr. Paff, who kindly lent me several pictures, which I took great pains, as well as pleasure in copying, and succeeded so well as to attract the attention of many connoisseurs of high standing.

"My fame as a copyist had reached Philadelphia, and during the fever of 1822, I received a commission from that city to copy a famous picture then exhibiting there, for which I received \$200. This was my first commission. The copy afterwards went to New Orleans and sold for \$1100, and subsequently was brought to New York for exhibition, but being damaged on the passage, was withheld from the public, who may congratulate themselves on being spared their patience and twenty-five cents each.

"On my return to New York, I made a small sketch of Paul preaching at Athens, which I offered to a gentleman of taste and apparent love for the arts, for the small sum of eight dollars, but he declined it, and Mr. Paff became the purchaser at five dollars, and the payment made in old prints. I was now solicited by the person to whom I had first offered it, to purchase the sketch back from Mr. Paff, as he was willing to give any sum under fifty dollars, and think himself happy in the possession of it; but its owner declined selling it on any terms, saying it was the best thing I had ever painted, or ever would paint.\*

\* "About three years ago, *i.e.* in 1830, and after my return from Italy," says Mr. Weir, "Mr. P. sold this sketch for fifty dollars, and the purchaser called upon me and wished to have a companion, repeating what Mr. P. had said respecting my ability to paint another as good. At the end of three days the second sketch was finished (the subject of which was Peter and John curing the lame), and was so much superior to the first, that Mr. P. contrived to purchase them back for a very high price, and still keeps them in his possession." The young painter called upon Mr. Trumbull after his long absence in Europe, and Trumbull showing Weir one of his early compositions, asked him if he remembered it. "Yes sir," said Weir, "and I remember that you bought it of Mr. Paff, and when I waited upon you, delighted to be noticed by the president of the American Academy, you told me I had better turn my attention to making shoes." This Weir has said made him sick for a week after; but the reception Morse received from the same person, when in London he waited upon him, a youth full of hope and encouraged by Allston and West, is still more characteristic: "You had better go home again."

"After the praise which had been bestowed on the sketch of Paul preaching at Athens, I was induced to attempt the same subject as large as life. This laborious undertaking occupied me about nine months, during most of which I was beating about through a sea of trouble, sometimes rubbing out whole platoons of figures, and at others, laboring hard to raise recruits for another obliterating sweep. Thus I worked on, occasionally dunned for rent of an attic in that part of the old almshouse, granted to the American Academy of Fine Arts, rent free by the corporation, for the purpose of encouraging the arts, and occasionally receiving a visit from some friend whose anxiety for my failure or success had induced him to climb ladders, ascending through trap doors and working a dusty way through the rubbish which was stowed away in this garret, to the place in which I pursued my studies, in silence and solitude.

"At last this work was completed and publicly exhibited at Washington Hall. It attracted some little attention; but I believe chiefly because it was the work of a New Yorker, and one who had never received any regular instruction in the art. I was however encouraged by compliments, to apply myself with redoubled ardour to the study of the art I had determined to pursue.

"I was convinced of the necessity of obtaining a knowledge of anatomy.\* For this purpose I commenced a course under Doctor Post, and greatly injured my health by application to that branch of my profession. My next step was to learn

\* "My first essay in the study of anatomy was rather ludicrous. I had been presented with the half of a barber's head, who had been executed about a week before for murder. It had been divided through the middle, and the tongue remained in my part. I wrapped it up in my handkerchief, and late at night walked home with it under my arm. The novelty of carrying such a commodity set my imagination to work, and thoughts arose on the way, respecting that unruly member, which had so often wagged fluent with lies, to please its owner's customers; and before reaching my father's house, my feverish fancy was so much excited, that I began to think it might wag again. Having reached my bed chamber, I deposited the troublesome burthen in my trunk, and crept to bed; not to sleep — for the thoughts which had possession of my brain, and certain disagreeable odors emitted from the trunk pursued me, and after tossing about until two o'clock in the morning, I determined to get up and carry my treasure back. In my anxiety I had forgotten that every house must be shut at that time, and I wandered the silent and deserted streets until daylight enabled me to find my friend, who relieved me from my disgusting load."

Italian, for my hopes and desires now rested on and centered in Italy. I had determined to go, and, if by no other means, to work my passage over before the mast. I had now made some valuable friends, and among others, Henry Carey, by whose kindness and assistance I was enabled to realize the hopes I had entertained, and visit in comparative ease the land of art — the theatre where Michaelangelo, Raphael and Titian, and the host of other artists had figured, and left behind a school unsurpassed for simplicity and greatness of design.

"It had been an amusement for me occasionally to paint a picture, and, nearly obliterating it with dirt, to put it in the way of some would-be connoisseur, who, after examining it attentively, would pronounce it an undoubted work of some one of the old masters. I have several libels upon antiquity of this kind to answer for, and one in particular which had nearly lost me the friendship of a brother artist. I had called one morning, and found him delightfully employed in copying one of my antiques. 'What are you about, Tom?' I exclaimed. 'Ah!' was his reply, 'there's a jewel for you! — that's an undoubted original of Annibale Carracci.' 'An undoubted humbug,' was my rejoinder. Tom turned his dark eyes fiercely on me, repeating 'Do you doubt it? — do you doubt it? — why Mr. P. lent it to me yesterday, and at the same time told me it cost him \$300.' 'Well Tom, I can only say, if you take that picture out of the frame, you will find on the lower edge of the panel, the initials of my name.' To satisfy himself he took it out, and there the little tell-tales were. The next day, Tom sent the picture home, with many thanks to the owner, and at the same time threw his copy into the fire. In the same manner I had copied some of Rembrandt's etchings so close as to be with difficulty detected, and was on the eve of turning my attention seriously to the publication of etchings from various old pictures in the possession of different gentlemen in New York, but, like many other things of the kind, it fell through, after the first or second plate was finished.

"On the 15th of December, 1824, I bade adieu to friends and country, and after a tedious passage of sixty days, I found

myself in Leghorn. It was my custom while at sea to sketch, and during the passage I had illustrated great part of Dante's 'Inferno.' These sketches were not without merit, though some of them were rough enough, to be sure. After remaining a short time at Leghorn, during which I visited Pisa, and examined the works of art contained in the cathedral, and the curious frescos of the Campo Santo, I prepared for my departure to Florence.

"When I waited upon our consul for the necessary document to safe travelling, he said with apparent sincerity, 'Mr. Weir, I have a picture in the next room, and I should like to have your candid opinion of its merits. I have been offered \$5000 for it, which I refused.' With some little ceremony I was ushered in, and after a nice adjustment of light, during which the pedigree of the picture was detailed — its loss — its miraculous discovery, which was effected simply by a small piece of blue drapery in one corner, the only part visible — and then the green silk curtain which hung before it was withdrawn, and a Venus of undue proportions was displayed. I was candid enough to say what I thought; but had no sooner expressed my opinion, than with a low growl the curtain passed before the picture, and my astonished ears were saluted with 'Sir, your passport is ready.' "

Artists are of course desirous to see good pictures, and are pleased to be invited by the owners, who thereby pay a compliment to the artist's judgment — but he frequently has to pay a cruel tax for the gratification he experiences. An anecdote told of Fuseli, shows how an older artist than Mr. Weir was, in 1824, managed in similar circumstances. A noble lord invited the painter to see a jewel of a painting, of which he was the happy possessor, and lauded it to the skies. Fuseli felt bound to go to the nobleman's house, and took a pupil with him. After the usual ceremony, the painting was displayed and the artist examined it, and ejaculated, "Extraordinary!" The owner reiterated its praises — pointed out its beauties — and still Fuseli cried "Extraordinary!" After a decent length of time the painter and his pupil departed. On their way

home, the pupil finding his master silent, said, "Mr. Fuseli, I don't think much of that picture — what did you mean by 'extraordinary'?" "Extraordinary bad," was the reply.

I return to Mr. Weir's narrative. "At Florence, my first thoughts were to settle a plan of study. It had been my practice to affect a bold, dashing, apparently off-hand execution; and the masters I most admired were those who excelled in embodying their ideas with the fewest touches, and those so nicely laid on as to express all that labor and high finish could accomplish. But after observing the early works of those very men so celebrated for their execution, I was surprised to find them in every instance, most minutely, even laboriously finished. It then struck me, that I had commenced where I should have left off, and with difficulty compelled myself to go through the drudgery of studying with the greatest care and precision; that by doing so I might get the habit of expressing things with care, and at the same time with truth. It was no easy matter to throw off my loose habits, and it cost me some trouble to accomplish it; but when done, I took delight in studying nature in every detail, and the very dryness that I before despised, now pleased me as correctness and truth.

"The Chevalier Pietro Benvenuti was at this time occupied in painting the life of Hercules in fresco for the grand duke, and as my ambition propelled to history, I contrived to become his pupil. The scene of study was in the Pitti Palace; but the slow process of plastering and tracing, staining, hatching and stippling was too tedious for me, and I conceived my time misspent in acquiring, what at home would perhaps never be required of me; I therefore left my witty master, and the society of gods and centaurs, and went to the fields to study nature as she is, content to take her with all her faults, and leave to others the colder and more circuitous route of approaching her shrine through halls of Grecian art.

"Among the acquaintance I made at the palace, was Madam D——, a lady of distinction, whose influence gained me several commissions, and among others one from the Princess Pauline. The subject was of a fanciful nature, and I was to have intro-

duced her likeness, but illness deprived me of her sittings, and after several different appointments, she sent me her miniature as a substitute; but before I had time to use it, her death deprived me of the opportunity of fulfilling the commission. Another of my acquaintance, who appeared to take a great interest in my welfare, was a Mr. O——, a most rare specimen of Italian character: he was fawning, subtle, and vindictive, and took umbrage at my leaving Signor Benvenuti. Several little circumstances took place which sometimes irritated and sometimes soothed him, but at length he let me know that unless I left Florence, my life was in danger.

"On visiting different galleries with Italian artists, I was not a little surprised to hear them burst out in raptures when viewing the coloring of Titian and Paul Veronese. With unaffected delight they appeared to feel and enjoy the effect of good color; but when they returned to their own studies, their cold leaden hues were but a sad apology for flesh, and contradicted the enthusiasm exhibited before the great masters of old. I was confident it was not because they did not feel what they talked so feelingly about, but suspected that their bad coloring was owing to their manner of study — to their continuing so long to work with chalk, and accustoming the eye to see nothing but light and shade. This rendered the eye unfit, or deceptive, when they took the brush in hand, and attempted to give color at the same time with form. I have even gone home with some and endeavored to show them what little I knew; and with one, who was painting a Narcissus, I painted the right arm with the reflection in the water for him; but with what success he finished the picture I cannot say — the last time I saw it he had not matched a single tint. His lights were too pink, his middle tint was warm, and his shadows too cold.

"It is the same with all of them from Camuccini down, with the exception of Bozzioli, whose works have great brilliancy as well as depth and transparency; and may entitle him to the reputation of being the best colorist of the present Italian school. As for Camuccini, who is certainly one of the finest

draughtsmen living, his coloring is deplorable — his flesh is cold and leaden, as well as his skies and backgrounds; and his draperies are nearly all positive colors, either scarlet, blue or bright yellow; and composed in such a way as to offend the eye; their violent contrast destroying even that which we know to be good. His cartoons, however, are beautiful. They are finished compositions, as large as life, drawn with black and white chalk on a tinted ground. You do not feel the want of color when looking at them — they are everything you could wish — but when in the next room the finished picture is shown, you scarcely recognize the composition, so forcibly are some parts obtruded by strong and violent color, while others, that in the cartoon appear as foreground objects, are weakened by cold and retiring tints. The habit too, of working with small pencils is injurious to good coloring; and the charm of fine broad execution is seldom seen in the works of modern Italian artists. There is a lion hunt by Camuccini from a picture of Rubens, painted entirely with quill brushes, and the same texture pervades the whole surface — hair, fur, flesh, are all alike.

"I painted in Florence 'Christ and Nicodemus,' and the 'Angel releasing Peter.'

"I believe it was about the beginning of December, 1825, when I left Florence, and stopped a day at Sienna to examine the celebrated outlines in the pavement of the cathedral, and the works of Pinturicchio in the sacristy, which by the way are very exquisite, and in a better state of preservation than anything of their time that I recollect to have seen; but as my face was set towards Rome, and my heart many leagues in advance, it constrained me to be satisfied with merely looking, when perhaps if I had made even the slightest sketch, it would have enabled me at this time to draw conclusions with nearly the same correctness as if I had the picture before me. — It is perhaps an error which young artists too frequently make of trusting their memory with too much, and paper with too little — even though the sketch be rough and hurried, it is better than none.

"A few days brought me to the gates of the great city of art, where I entered most unpropitiously amidst hail and rain, but it did not prevent me from seeing the Colosseum, and some works of art before I retired for the night. Here I found our friend Greenough, who had lately arrived; and we soon agreed to take rooms together, which we happily procured on the Pincian Hill. Our home was situated opposite to that which had been occupied by Claude Lorraine, and between those known as Salvator Rosa's and Nicolo Poussin's. You may imagine that in the midst of such, to us 'holy ground,' our enthusiasm was not a little excited. There we set ourselves most industriously to work, and as you wished me to detail to you our mode of study, I will attempt it:

"We rose tolerably early, and either pursued some study in our own room, or went to the French academy and drew from the antique until breakfast time, after which we separated, Greenough to his studio, whilst I either went to the Vatican, or the Sistine Chapel, or some of the private galleries, that are liberally thrown open for the purpose of study. There I worked away until three o'clock, at which hour they closed. I then took a lunch, and either a stroll through St. Peter's, or the antique galleries of the Vatican, or went to the French academy and drew from casts, or to my own room, or in the fields, and drew from nature until six, which was our dinner hour. We then assembled at the Bacco di Leone, a famous eating house, the dining hall of which had been the painting room of Pompio Battoni. It was in this room where he received Reynolds with the pompous salutation of 'Well, young man, walk in, walk in, you shall see Pompio Battoni paint.' The art had been long declining in Italy, and poor Battoni was the mere smoke after the last flame had flickered out. It served our imagination, however, and formed a part of that atmosphere of art which surrounds the student in Rome, that makes his lamp burn bright, and his enthusiasm strong.

"After dinner, or rather, after supper, all the artists met at a place called the Greek coffee house, where we had our coffee, and chatted until seven; at which hour the life schools opened,

and we separated, some to the French or Italian, and Greenough and myself to the English; where we studied from the life until nine o'clock, and then, if the night proved fine and the moon shone bright, we formed small parties, to go and dream among the ruins of imperial Rome. This formed our round of daily occupation; we lived and moved in art: it was our food, ready at all times, we had but to stretch out our hands and pluck what we wanted.

"The studies that I made from the old masters were chiefly from Raphael's frescos in the Vatican, the Prophets and Sybils of Michaelangelo in the Sistine Chapel, and Titian and the great colorists that were to be found in the minor collections; the drawings from Raphael were made the size of the original; those from Michaelangelo were reduced. My studies in color were nearly all finished copies; which I now regret, as I think too much time was consumed in making them, when sketches of the compositions of one color merely, without entering into the minutiae of tints, would have answered all the purposes as well, and perhaps better.

"There was much need of system in all this. I saw artists fly from one thing to another, without any apparent fixed principle. At one time they pursued a train of studies that appeared to lead them on, when they would stop short in the midst of apparent success and pursue an opposite course, in search of Flemish detail and finish; which led them down to littleness, and consumed their time in learning the mere tricks of art.

"With much skill in drawing, among the Italian artists, there is a great deal that retards their progress as painters; they continue too long with the port crayon, and lose their eye for color; and when they take their palette in hand, and with the living model before them, they find it too much to embody both color and drawing at once. Their productions are cold and heavy, and the beauty of the drawing lost, in a measure, under the leaden hues which a constant habit of seeing things only in black and white gives them.

"I recollect an observation that Etty made; it struck me

as being correct, and I have tried to adopt it. He said, ‘as he intended to be a painter, and acquire some fame with the point of his brush, he thought it best to begin at once, and use it at all times and upon all occasions, in preference to anything else.’ Thus you would then get color, drawing, and mechanical dexterity, which those who work with a hard point, such as lead or chalk, seldom or never attain, as painters.

“Another, and perhaps better reason, why the modern Italians do not excel in painting flesh, or giving a true texture to the different substances they wish to express, is, that they do not paint portraits, or copy individual nature, as they see it, but try to make all their figures Apollos or Herculeses, by bending nature to their preconceived notions of what she ought to be, as derived from casts and stone. It is this introduction of *art* that makes them reject nature as they find it, and substitute in the place of an easy development of her parts, the squared and flattened lines which they say constitute *style*, and make their copy resemble the model in nothing but its latitude. There is one thing that has often surprised me; it is, that those who set out in life with the purpose of acquiring an art to represent nature, after being but a short time in the presence of the works of the old masters, change their veneration for the mother of all good, to the works of the geniuses that have been, and thus copy nature at two or three removes; and which, if pursued, would, in a short time, reduce art to the lowest degradation and servility.

“I cannot help thinking, that those ‘mighty Dutchmen,’ as our friend Greenough used to call them, have done the art a great and lasting good: their simple imitations speak with the voice of nature, and teach us how to represent her.

“I made several compositions during my stay in Rome, with separate studies for each part; but as my business was rather to collect materials, I contented myself with gathering into my portfolio such hints and studies as I thought would enable me to pursue my profession with advantage after my return. There was one study from the life, representing the back of a female, which I believe you have seen, but which

unluckily got me into rather an awkward situation; and to prevent the like from occurring again, I painted it out.

"My purse was barely sufficient for my support; and once, when I indulged myself with the purchase of a suit of armor, I was obliged to retrench, and live upon ten cents a day, for near a month, before I relieved myself from the embarrassment it caused.

"After living near two years in Rome, I paid a visit to Naples, where Mr. Greenough had gone but a short time previous. Here I was joined by an English architect, with whom I made an extensive excursion to Pæstum, where we measured the temples, and made such notes as we thought would be of use: and on our return were joined by Mr. Greenough, who accompanied us to Rome. My intentions were, to have walked to Venice and returned home by way of France; but the illness of a friend made me relinquish the idea, and embark with him from the nearest port. I had secret hopes of returning; but my father had died during my absence, and circumstances of a domestic nature obliged me to remain.

"I have, however, until lately, cherished the thought of again seeing Europe; but I am now married, and feel myself anchored for life, especially as I have some little kedges out, that have moored me to the soil."

Mr. Weir has been appointed to the situation Charles R. Leslie occupied at West Point, as teacher of drawing, in its various departments, to the cadets. This honorable station will not deprive us of his talents as a painter, the duties of the office leaving time for executing those compositions in which he delights.

Mr. Weir has produced a great many finished pictures since his return from Italy, several of which have been engraved. His "Red Jacket" is well known. This chief of the Senecas exhibited a fine specimen of savage manners when he came with his attendants, or companions of the forest, to the painter's room. He seated himself down on an ample arm-chair with the nonchalance of a superior, and his wild tribesmen surrounded him. A scene only to be found occasionally in our

country — once their country. This picture is in the collection of Samuel Ward, Esq. and is too well known to need my eulogium.\* Some scenes from Scott and Fenimore Cooper have employed Mr. Weir's pencil; but his last and best familiar subject is, his "Boat Club." Landscape has occupied his attention much of late, and his improvement in that branch of art is striking. His friend Gulian C. Verplanck has written some scenes, in a dramatic form, to accompany one of the painter's landscapes, with figures representing the march of the Constable Bourbon to Rome.<sup>1</sup>

\* I have received a communication from Dr. J. W. Francis, on the subject of Red Jacket's interview with the painter Weir: I have room only for the following paragraph. "It becomes not me," says Dr. Francis, "to speak of the peculiar merits of the painting of Red Jacket (Saguoaha, or Keeper-aware), by Weir. — It is admitted by the competent, to eclipse all other delineations of our Indian chiefs, and demands, as a work of art, no less regard than the subject himself, as one of pre-eminent consideration among our aborigines. The circumstances, however, which gave the artist the opportunity of portraying the distinguished warrior and great orator of the Seneca nation, deserve at least a short notice. — An acquaintance of some years with Red Jacket, which was rendered, perhaps, more impressive in his recollection by occasional supplies of tobacco, led him to make an appointment with me to sit for his picture upon his arrival in the city. When he came to New York, in 1828, with his interpreter, Jamieson, he very promptly repaired to the painting room of Mr. Weir. For this purpose he dressed himself in the costume which he deemed most appropriate to his character, decorated with his brilliant overcovering and belt, his tomahawk and Washington medal. For the whole period of nearly two hours, on four or five successive days, he was as punctual to the arrangements of the artist as any individual could be. He chose a large armchair for his convenience; while his interpreter, as well as himself, was occupied, for the most part, in surveying the various objects which decorated the artist's room. His several confederates, adopting the horizontal posture, in different parts of the room, regaled themselves with the fumes of tobacco to their utmost gratification. Red Jacket occasionally united in this relaxation; but was so deeply absorbed in attention to the work of the painter, as to think perhaps of no other subject. At times he manifested extreme pleasure, as the outlines of the picture were filled up. The drawing of his costume, which he seemed to prize, as peculiarly appropriate, and the distant view of the Falls of Niagara (scenery nigh his residence at the Reservation), forced him to an indistinct utterance of satisfaction. When his medal appeared complete, he addressed his interpreter, accompanied by striking gestures; and when his noble front was finished, he sprang from his seat with great alacrity, and seizing the artist by the hand, exclaimed, with great energy, 'Good! good!' The painting being finished, he parted with Mr. Weir with a satisfaction apparently equal to that which he doubtless, on some occasions, had felt, in effecting an Indian treaty. Red Jacket must have been beyond his seventieth year when the painting was made: he exhibited in his countenance somewhat of the traces of time and trial upon his constitution; he was, nevertheless, of a tall and erect form, and walked with a firm gait. His characteristics are preserved by the artist to admiration; and his majestic front exhibits an altitude surpassing every other that I have seen of the human skull. As a specimen for the craniologist, Red Jacket need not yield his pretensions to those of the most astute philosopher. He affirmed of himself, that he was *born an orator*. He will long live by the painting of Weir, in the poetry of Halleck, and by the fame of his own deeds."

<sup>1</sup> Robert Walter Weir died May 1, 1889.

## ROBERT M. SULLY.

This gentleman has frankly communicated the incidents of his life, and in language I do not wish to alter. In answer to my inquiries he says:

"I was born in Pittsburgh, Virginia, July 17, 1803.<sup>1</sup> My father you may probably remember as an actor, for many years attached to the Charleston Theatre. Between my ninth and tenth year, not long after my father's death, I evinced extreme fondness for drawing, which was increased if not excited by the sight of some of his drawings. When a youth he received some instruction from Nasmyth, the celebrated landscape painter of Edinburgh. I am certain that his talent for that branch of the art (landscape) was very great. I have sketches of his in my possession fully justifying my assertion.

"About sixteen or seventeen, I determined to become a painter, in spite of the many difficulties and deprivations attending the profession; all of which were prudently pointed out by my friends. I was in my eighteenth year when I visited Philadelphia for the purpose of obtaining instructions from my uncle, T. Sully. Here my zeal, hitherto wasted in ill directed efforts, was for the first time applied to a proper course of study. I was enthusiastic and worked hard, and I think my progress was rapid. My obligations to my uncle I shall ever remember with gratitude.

"I remained with him eight or nine months, and on my return to Virginia commenced professionally 'A prophet hath no honor in his own country.' I soon found that a painter is generally equally unfortunate in the city of his residence. I must not, however, omit the name of one of my earliest patrons, Mr. J. H. Strobia of Richmond. I can apply the term *patron* to him, as his kindness proceeded, I am convinced, far more from the desire to encourage and assist me than from any wish to possess my works. I despise the canting term of *patron* as it is generally used, as much as I should the artist

<sup>1</sup> Robert Matthew Sully was the son of Matthew and nephew of Thomas Sully. He died at Madison, Wis., October 16, 1855.

who could descend to apply it to those who, after all, give him merely the value of his services.

"My uncle's letters about this time were very encouraging, and strongly advised me to visit London as soon as possible. I felt a strong desire to follow his advice, and to assist my purpose, I visited several towns in North Carolina, where I was successful.

"I determined to sail for England the following summer, and took passage from Virginia to London August 1, 1824, and arrived September 23d.

"Hurled into this vortex of art, it was some little time before I could sufficiently recover from the excitement produced by the change, to commence a regular course of study.

"Of the living artists Lawrence became my first idol; but having remained some time in London, and carefully studied the works of Reynolds, my admiration for the former somewhat lessened. Nothing so delighted me as the pictures of Reynolds; and frequently (as some fine engraving from his works would catch my eye) have I reconciled myself to the loss of my dinner, and spent my last shilling to possess it.

"Jackson, the second portrait painter, I think surpassed Lawrence in *color*. There is a fine rich tone in his pictures very like Reynolds; but he wanted the grace and elegance of Lawrence. I found none equal to Leslie and Newton in their peculiar walk. In the higher ranks of history, Haydon, Gitty and Hilton, I certainly thought inferior to Allston. A picture of the last mentioned artist was exhibited at the British gallery. ('Jacob's dream.') My opinion originated from a sight of that exquisite production.

"In the course of my second year in London I painted a portrait of C. Beloe, the secretary of the British Institution. It was shown to the veteran in art, Northcote; it gained his approbation, although qualified by a very judicious criticism, which ended with his sending me an excellent picture by Sir J. Reynolds to copy; from which I derived much improvement. About this time I also painted a portrait of Mr. Northcote. The portrait of Mr. Beloe was exhibited the same year

at Somerset House; that of Northcote, some little time after, at the Suffolk Street exhibition. My acquaintance with Northcote furnished me with much useful information respecting Reynolds (his master), Opie, Gainsborough, and others."

It is to be regretted that young artists are not permitted to copy in the different collections. In the Angerstein and Dulwich galleries, they are allowed to make sketches in water colors; but little improvement can be derived from that system of study.

"The older artists I found little disposed to aid their younger brethren in art, either by advice or the loan of their pictures. I must make one exception; Mr. Leslie was not only very kind in directing my studies and criticising my work, but in lending me many of his own studies. I sailed from Liverpool July 15, 1828, and arrived in America in September, after an absence of four years."

Mr. Sully has performed the promise made by his early works. I have never seen either him or his paintings; but I have the testimony of those I confide in as to the merit of both.

Mr. Sully's portrait of Northcote gained him great credit in London, and was praised by artists and connoisseurs. I find in the "Inquirer" a notice of some copies made by Mr. Sully, which I copy on account of the subjects: "The painting of Pocahontas was brought from Warwickshire, England, about the year 1772, by Ryland Randolph of Turkey Island, in the county of Henrico, Virginia; and sold in 1784 by the administrator of the estate to Thomas Bolling of Cobbs, one of the descendants of the Indian princess." (So says a certificate, but certificates are very deceitful things.) "The original is crumbling so rapidly that it may be considered as having already passed out of existence." So much for immortality by the pencil! But, like men, one picture generates another in its likeness, and the graver and the press continue the existence of the artist and his work.

#### MISS LESLIE.

This lady's merit, as a painter, would have distinguished the name of Leslie in the fine arts, if her brother had not al-

ready placed it among the *most* distinguished of the present age. She was born in Philadelphia, a short time before her father and mother made that visit to England which has occasioned the claim made by that country upon Charles Robert. The father and mother of this highly talented family of children (for another sister has displayed graphic powers as a writer) were Robert Leslie and Lydia Baker; who visited London in 1793, taking with them the subject of this portion of our work, an infant, and returning to America with their children in 1799.

Miss Leslie, as well as her brother, showed her taste for drawing when a child, but never painted, as a regular employment, until 1822, when on a visit to her brother in London. She then copied a number of his pictures, and two or three pictures by Sir Joshua Reynolds. She also painted occasionally portraits of her friends. Her first attempt in oil was a portrait from nature as large as life.

She returned to Philadelphia in 1825, with Mr. and Mrs. Henry Carey, her sister and brother-in-law; and again visited her brother, in London, in 1829. Several of the copies she made after that time were engraved in this country for the "Atlantic Souvenir." Her brother-in-law, Mr. Carey, possesses an admirable copy, which she made from one of Mr. Newton's best pictures; the subject is from the "Sentimental Journey."

We have seen, among other things, from the pencil of this lady, her copy from the "Sancho and Duchess" of her brother; which is so admirably executed, that I should have pronounced it the original of Charles Robert.

#### ROBT. C. BRUEN — JOHN DURAND — BUSH.

*Mr. Bruen* was an apprentice to P. Maverick, with A. B. Durand, and afterwards practised engraving with great success, but became deranged; and in the winter walked upon the ice of the river into the water and was drowned.

*Mr. John Durand*, a brother of A. B. Durand, was a most promising engraver. Originally a jeweller; but, on taking up engraving, he appeared to make progress as by inspiration,

under his brother's tuition: but death put a period to a progress which his brother thinks would have placed him at the head of the profession. He invented a machine for bordering banknotes, which was used by Maverick, Durand, & Co. He died at the age of twenty-eight, after two years' application to engraving.

Of *Mr. Bush* all I can say is, that finding there was an artist of this name, I wrote to my never-failing source of information, Thomas Sully, requesting some account of him. — His answer, dated 1833, is — “Bush was befriended (I had almost said patronized, a word I hate as much as you do) by Clay — studied a short time in Philadelphia, and now pursues his vocation in the western country.”<sup>1</sup>

#### THOMAS S. CUMMINGS.

Mr. Cummings was born in England, and brought to New York an infant. He is the only child of Charles and Rebecca Cummings. The place of this gentleman's birth was Bath: the time August 26, 1804. Shortly after Thomas' birth his father removed to Bristol, and from thence came to America, when our subject was yet in early childhood. All Mr. Cummings' ideas, except some very faint traces of Bristol, are American. When he was about fourteen years of age, Augustus Earl, the traveller and painter, came to New York, and took part of the house (as an office) occupied by the father of Mr. Cummings. Earl saw the boy's drawings and encouraged him to proceed. His father placed him at the drawing school of J. R. Smith, and in 1821 he was received as a pupil by Henry Inman, who had but recently left the guidance (as an artist) of Jarvis. During three years' study with so excellent a master as Inman, Mr. Cummings became a painter in oil and water colors (or miniature), but preferred, and of course succeeded best in the latter, which he had made peculiarly his

<sup>1</sup> Joseph H. Bush, of German descent, was born in Frankfort, Ky., in 1794. At seventeen he became a pupil of Thomas Sully at Philadelphia, and after two years of study he opened a studio at Frankfort, passing his winters in New Orleans and Natchez painting portraits. He died in Lexington, Ky., January 11, 1865. Among the portraits painted by Bush are those of Gen. Zachary Taylor, Gov. John Adair, Judge Thomas B. Monroe and Gen. Martin D. Hardin.

study. At the end of three years the teacher and pupil entered into a partnership, which continued three years, and a friendship was founded which is unbroken. Inman devoted himself almost exclusively to oil painting, leaving Cummings, in the year 1827, the best instructed miniature painter then in the United States, by withdrawing from that branch of the art altogether.

It will be remarked by any reader of this work, that a great many of our eminent artists were born in Europe, brought to this country in infancy, or when boys, and became artists as well as Americans. We will here mention some, who, as well as Mr. Cummings, are in this predicament. Charles R. Leslie, John Wesley Jarvis, Thomas Cole, Thomas Sully; and even Charles Ingham was but a youth when he arrived in America; and although well taught in the rudiments of the art, has become the excellent painter he is since his arrival.

It is a most happy circumstance for a country so liable to be flooded by emigrants, who are strangers to its constitution, laws, manners, and customs, that the children of these strangers, whose fathers are so apt to misunderstand us, all become Americans, even though they first drew breath in Europe. There may be some who imbibe prejudices from their parents, and are but pseudo-republicans, and "not to the manner" reconciled; but generally every man bred in America is a democrat; learns to estimate worth by talent and virtue alone, and not by fortune or descent; and to see that the democratic system is not that which European sophists represent, a levelling by bringing down the few, but an equalizing, by lifting up the many.

We do not know one artist (born in Europe, and educated in America), who is not an American democrat.

Portrait painting is vulgarly stigmatized as a branch of the art devoted to the gratification of vanity. I can say most conscientiously, that far the greater number of applicants for portraits are those who submit to the ceremony of sitting for the gratification of others; and the portrait painter has generally the satisfaction of knowing that he exerts his skill in behalf

of the best feelings of our nature. The painter of miniatures has, perhaps, even more than the painter in large, this satisfaction; and although the painter in oil, and on a large scale, not unfrequently feels as if he stood higher than his brother, whose delicate and exquisitely touched work is dependent on more seemingly fragile materials, yet we know that the works of Trott and Malbone, Brown and Rogers, Shumway, Inman, Ingham, and Cummings, and the delicate productions of Miss Hall on ivory, have, and will for years to come, raise sensations in the bosoms of those who gaze on them, which may rival any excited by the works of their brethren, that are displayed in gallery and hall. The contemptuous expression of "a faded miniature," will often meet the eye; but I know that a miniature painted by an artist like Mr. Cummings, and treated as miniatures ought to be — that is, kept as we keep jewels, only for occasional gratification — will lose neither force nor freshness for centuries. The best portrait we have of one of England's greatest men, once a republican and always a friend to the most precious of liberty—"liberty of conscience," Oliver Cromwell, is the miniature by Cooper.

Mr. Cummings stands, if not the first in his branch of portrait painting, certainly among the first, and by his liberality to younger artists, and his exemplary conduct as a man and a gentleman, must be looked to as one of those who are raising the Arts of Design to that station in public estimation which they claim as their right. He has long been one of the council and the treasurer of the National Academy of Design, and has delivered lectures on his art to the students.

Mr. Cummings is altogether an American artist: his success in his profession, and his early marriage, which has placed him in youth at the head of a large family, have prevented even the desire to visit Europe, except as every lover of art feels at times a wish to see the wonders of ancient masters. Mr. Cummings married in 1822, a young lady, born like himself, in England, and brought in childhood to our hemisphere, Miss Jane Cook. The marriage is happy, for the parties are virtuous. I have witnessed the correctness of Mr. Cummings'

conduct as a man of business, and his filial piety to his parents. He is one of the few who may reflect through life that he has fully repaid the trouble and anxiety which every good father experiences in his endeavors to forward the welfare of his children.

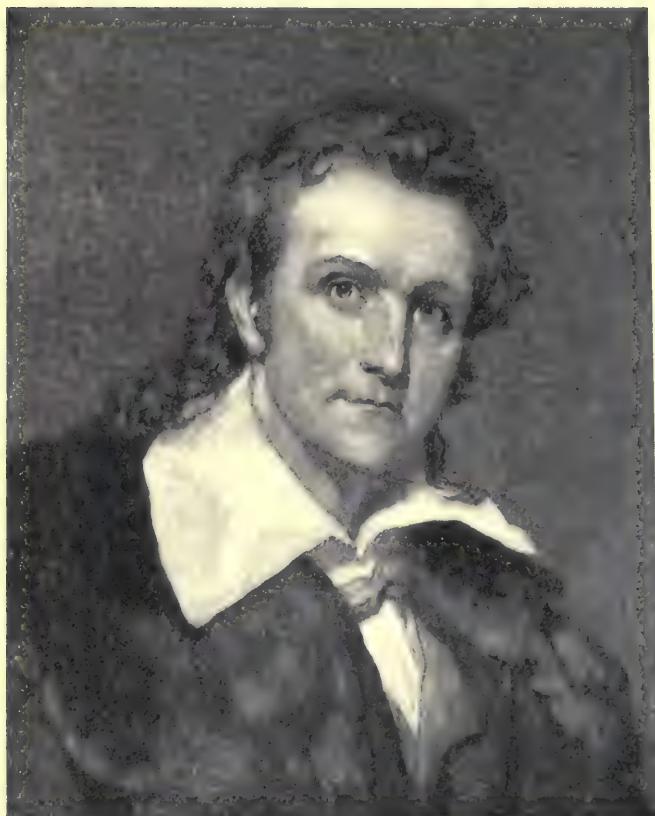
Among the many beautiful portraits which Mr. Cummings' constant practice produces, I will only mention those of Miss O'Bryan, Mrs. Cummings, Mr. H. Inman, and Mr. Hatch. These, and many others, will bear comparison with any works in that branch of the art.

## CHAPTER XII.

**AUDUBON — H. S. MOUNT — S. A. MOUNT — A. J. DAVIS —  
LONGACRE — GREENOUGH.**

**JOHN JAMES AUDUBON.**

THIS very enterprising ornithologist and artist has attracted great attention by undertaking to publish from drawings and writings of his own on American ornithology, the figures in which are the size of life. How much science gains by increasing the picture of a bird beyond that size necessary to display all the parts distinctly, is with me questionable; but the work of Mr. Audubon, as far as I have seen it, is honorable to his skill, perseverance and energy. It is gratifying to see the arts of design enlisted in the cause of science, and it is one of the many proofs of man's progress towards the goal intended for him. It has been observed that superstition, always the enemy of reason, is often the parent and the nurse of the fine arts. It would be more just to say that in the progress of man from barbarism to civilization, ignorance engenders superstition, and artful men enlist in her cause for a time those arts, which by diffusing knowledge will ultimately overthrow her. Science and literature become the allies of the fine arts, and in the ages to come, even more than in the present, art will be the friend and coadjutor of reason, the propagator of truth, and the support of religion. Public and private buildings will employ the architect, the sculptor, and the painter; while the volumes which increasing knowledge produces will require decorations and illustration from the designer and engraver. In works on natural history we see the incalculable advantage of the arts of design to convey those images which words cannot present to the mind. For this reason I view the works of Mr. Audubon with a partial eye; but my feelings in his favor



JOHN JAMES AUDUBON

1780—1851

FROM AN ENGRAVING BY J. SARTAIN AFTER THE PAINTING BY F. CRUIKSHANKS



have been damped by the exaggerated praises inserted in our public journals, and by the style of his biography, published and written by himself. However, it is my duty from such sources as are presented to me, to give a memoir of the artist; and those sources are verbal communications with Alexander Lawson, the friend of Wilson, and jealous of, perhaps, even inimical to, Audubon, and Mr. Audubon's own account of himself, which may be considered as that of a friend.

I will first give the testimony and narrative of Lawson, who is undoubtedly biased against the rival of his friend Wilson, but whose character places him above doubt as to the facts he states.

Lawson's account of his first knowledge of Audubon is as follows: On a certain occasion, a well-known Quaker gentleman of Philadelphia, told his friend Lawson that a wonderful man had arrived in the city, from the backwoods (all the wonders come from the backwoods), bringing paintings of birds, beautiful beyond all praise, colored with pigments, found out and prepared by himself, of course a self-taught original genius. Lawson was at this time engraving for Charles Bonaparte's ornithology. One morning, very early, Bonaparte roused him from bed — he was accompanied by a rough fellow, bearing a portfolio. They were admitted and the portfolio opened, in which were a number of paintings of birds, executed with crayons, or pastils, which were displayed as the work of an untaught wild man from the woods, by Bonaparte, and as such, the engraver thought them very extraordinary. Bonaparte admired them exceedingly, and expatiated upon their merit as originals from nature, painted by a self-taught genius.

Audubon — for the "rough fellow" who had borne the portfolio, was the ornithologist and artist — sat by in silence. At length, in the course of this examination, they came to the picture of the "Horned Owl." Bonaparte, who had been liberal in admiration and commendation throughout the exhibition, now declared this portrait to be superior to Wilson's of the same grave personage. "It is twice as big," said the

engraver. On examining it closely he thought, notwithstanding its size, that it had a remarkable resemblance to his friend Wilson's original picture of the same bird. "Come here, my dear," said he to his daughter, "bring down the Horned Owl." It was brought, and Audubon's proved to be a copy from Wilson's, reversed and magnified.

Lawson told me that he spoke freely of the pictures, and said that they were ill drawn, not true to nature, and anatomically incorrect. Audubon said nothing. Bonaparte defended them, and said he would buy them, and Lawson should engrave them. "You may buy them," said the Scotchman, "but I will not engrave them." "Why not?" "Because ornithology requires truth in forms, and correctness in the lines. Here are neither." In short, he refused to be employed as the engraver, and Audubon departed with the admirer who had brought him. During this visit Lawson said that Audubon did not once speak to him. It appears that at this time Mr. Audubon's only plan was to sell the paintings.

After a time Charles Bonaparte came again to the engraver, bringing with him one of the pictures, which he said he had bought, and requested to have it engraved for his work. Lawson consented, but it was found too large for the book. Bonaparte wanted him to reduce it. "No. I will engrave it line for line, but I will not reduce it, or correct it in any part." He then pointed out the defects, showing that this and that part were untrue; concluding, "Let him reduce it, and I will engrave it." Soon after, Audubon came to the engraver with the same picture, and said, "I understand that you object to engraving this." "Yes, it is too large for the book." "And you object to my drawing?" "Yes." "Why so?" "This leg does not join the body as in nature. This bill is, in the crow, straight, sharp, wedge-like. You have made it crooked and waving. These feathers are too large." "I have seen them twice as large." "Then it is a species of crow I have never seen. I think your painting very extraordinary for one who is self-taught — but we in Philadelphia are accustomed to seeing very correct drawing." "Sir, I have been instructed seven

years by the greatest masters in France." "Then you made dom bad use of your time," said the Scotchman.

In the picture of the turkey, the engraver says that Audubon has given the bird a flat foot — the thumb or hinder claw flat — whereas in nature it is not and cannot so be used. "But that I am the engraver of Wilson's work," he continued, "I would expose this man."

In opposition to this, we know from Mr. Audubon that he was born in Louisiana; we know that he has been well received and complimented in Europe; and is well spoken of by many in this country. It is now some years since his visit to Mr. Lawson, and although his drawing might then be incorrect, his persevering and energetic character would surmount the deficiency. His knowledge and his skill would be constantly increasing.

Mr. Sully told me that Audubon, on his first coming to Philadelphia visited him, and expressed his desire to acquire the art of portrait painting, and become a portrait painter. That he took rooms near him and received his instructions, but was soon discouraged and gave up the pursuit. Sully considered him as a man of talents. This was in 1824. He offered remuneration for the instruction he had received, which was declined. Of his birds Mr. Sully spoke highly, saying they were very fine, particularly the red bird and the "wren and her young." The date of the attempt to become a portrait painter agrees with Lawson's account of his arrival in Philadelphia, and with the date, the 5th of April, 1824, which Audubon in his autobiography, gives as the time of his arrival in that city; but he says nothing of his attempt at portrait painting, or Mr. Sully's instructions. He mentions M'Murtrie and Sully as friendly to him

We will now refer to Mr. Audubon's published account of himself, which I could wish had less mystification about it. This autobiography is dated "Edinburgh, March 1831." The title page of the book gives us his name and titles, "John James Audubon, F. R. S. S. L. & E., etc. etc." He tells us, in the introduction to his ornithological biography, that he

"received life and light in the new world"; but this is little more definite than saying that he was born on the globe; he leaves us to fix the spot between the north and south poles; but I understand he gives New Orleans, or at least Louisiana as the place of his birth, and the United States of America as his country.

Mr. Audubon tells us that "the productions of nature" became his playmates, and he soon felt that intimacy with them, "not consisting of friendship merely, but bordering on frenzy, must accompany" his "steps through life." His father encouraged and instructed him in his study of nature — when or where we are not told. When a child he "gazed with ecstasy upon the pearly and shining eggs as they lay imbedded in the softest down." His wishes were, in childhood, all frenzy and ecstasy, and he says as he grew up "they grew with my form." His father showed him pictures of birds, and he tried to copy them — "to have been torn from the study would have been death to me." "I produced hundreds of these rude sketches annually."

Notwithstanding this frenzy and ecstasy growing with his growth, we are told that he "applied patiently and with industry" to the study of drawing; and at the age of seventeen, after "many masters" had "guided his hand," he says he "returned from France, whither I had gone to receive the rudiments of my education." And then, at the age of seventeen, "my drawings had assumed some form. David had guided my hand in tracing objects of a large size."

"I returned," he proceeds, "to the woods of the new world with fresh ardor, and commenced a collection of drawings, which I henceforth continued, and which is now publishing under the title of 'The Birds of America.'" Thus it must appear that the collection of drawings publishing in 1831, was begun when he was seventeen years of age.

"In Pennsylvania," he says, "a beautiful state, almost central on the line of our Atlantic States, my father, in his desire of proving my friend, gave me what Americans call a beautiful plantation"; and here he "commenced his simple and



GOLDEN EYE DUCK  
From an engraving by R. Havell, Jr., after the painting by John James Audubon



agreeable studies." We next understand, from him, that he became a husband. That he tried various branches of commerce, and failed in them all. Twenty years passed in these commercial experiments, one of which, as I understand, was keeping a shop in Broadway, New York, where he failed as in the others. His failures in commerce he attributes to his "passion for rambling and admiring those objects in nature from which alone," he says, "I received the purest gratification. I had to struggle against the will of all who called themselves my friends. I might here, however, except my wife and children. The remarks of my other friends irritated me beyond endurance, and breaking through all bonds, I gave myself up to my pursuits. I undertook long and tedious journeys: ransacked the woods, the lakes, the prairies, and the shores of the Atlantic. Years were spent away from my family." And during all this time, he says, "Never, for a moment, did I conceive the hope of becoming in any degree useful to my kind." It appears, from this statement, that he had no object in view but self-gratification. To the importance of his studies, to the happiness of mankind, his mind was awakened by accidentally becoming acquainted with a prince, the *Prince of Musignano*. On the 5th of April, 1824, Mr. Audubon arrived at Philadelphia. Dr. Mease was his only acquaintance; on him he waited and produced his drawings; he introduced him to Charles Lucien Bonaparte, who introduced him to the Natural Society of Philadelphia. "The patronage I so much wanted," he says, "I soon found myself compelled to seek elsewhere." New York receives him more kindly, and he glides "over our broad lakes to seek the wildest solitudes of the pathless and gloomy forests." No notice of his attempt to become a portrait painter in Philadelphia. In the forests beyond the lakes he determines on visiting Europe again. "Eighteen months elapsed. I returned to my family then in Louisiana, explored every portion of the vast woods around, and at last sailed towards the old world." It appears that he landed in England about the year 1826-7.

The autobiographer now digresses, and tells us his mode of

drawing by the compass: and he tells us that he resided several years at the village of Henderson in Kentucky; but at what period he does not inform us. He tells us, that leaving Henderson he absented himself from his family for several months, but had sent to them a box containing representations of "nearly a thousand inhabitants of the air." On his return he found that the rats had invaded the box and eaten all the paper birds. This produced insanity — positive madness for several days, "until the animal powers being recalled into action," he says, "through the strength of my constitution, I took up my gun, my note book, and my pencil, and went forth as gaily as if nothing had happened." In "a period not exceeding three years" he had "his portfolio filled again." This was, of course, if I can understand Mr. Audubon, before he conceived the design of being the benefactor of the human race by publishing his drawings.

We have seen that Mr. Audubon went to England in 1826, or 7. He tells us that America being his native country, he left it with regret, after in vain trying to publish his "illustrations" in the United States. "In Philadelphia, Wilson's principal engraver, amongst others, gave it, as his opinion to my friends, that my drawings could never be engraved." We have seen what Lawson says on this subject.

Mr. Audubon landed at Liverpool, and the Rathbones, the Roscoes etc. took him by the hand — the drawings rejected in America, were received with praises at Liverpool; and afterward visiting "fair Edina," he met with equal success. Of England, he says, "I found all her churches hung with her glories, and her people all alive to the kindest hospitality." In Scotland, he was equally caressed, and he there commenced publishing his "illustrations." He acknowledges with great propriety that to Britain he owes his success. "She furnished the artists through whom my labors were presented to the world. She has granted me the highest patronage and honors."

We have seen what Wilson, a modest unpretending man did for the science of Ornithology, and the skill he acquired as a draughtsman, without having his hand guided by *David* and,

many masters. We have seen that his merits were appreciated in America, although he did not call himself an American.

Before concluding the autobiography, the author enters into a defence of the size of his plates. He praises his own candor as a writer — surely whether intended or not, he has exhibited a strange picture of himself — I may admire, but I cannot esteem such a man.

It was after his visit to Britain, and before his return to that country and the publication of his biography, that I had a few interviews with him, in the Lyceum of Natural History of New York, and in my own painting room. If I did not become attached to him, it was not because he failed in compliments to my work. I saw the plates he then had with him, and admired them generally — some of them much — and I admired the energy he had shown, in so far accomplishing his purpose.<sup>1</sup>

<sup>1</sup> Captain Jean Audubon, who was later to become the father of the great ornithologist and artist, was married August 24, 1772, at Nantes, France, to Anne Moynet, a widow. Captain Audubon, a roving sailor, met in Haiti, Santo Domingo, a woman whom he has described only as a "creole of Santo Domingo," that is, one born on the island, of French parentage, and known by the name of Rabin. To them was born a son on the twenty-sixth of April, 1785. This boy received the baptismal name of Jean Jacques Fougere shortly before his sixteenth birthday. When Jean Audubon left the West Indies in 1789 he took with him his son Jean and Rosa, an infant sister, whose mother was Catherine Bouffard, also a "creole of Santo Domingo." After spending some time in the United States he returned to Nantes, France, and in March, 1793, the two children were legally adopted by Jean and Anne Moynet Audubon. Jean Audubon and his wife settled some property upon "Jean Rabin" which he refused to accept, saying, "My own name I have never been permitted even to speak; accord me that of Audubon, which I revere as I have cause to do." (Herrick — *Audubon the Naturalist* — N. Y., D. Appleton & Co., 1917.) The first definite date Audubon ever gave concerning his own life was that of his marriage in 1808 to Lucy Green, daughter of William Bakewell. Young Audubon lived at Mill Grove, Penn., now Audubon, from the winter of 1804 to the spring of 1805, when he returned to France. In May, 1806, he was again in America, remaining in New York as late as August, 1807, when he departed for Kentucky on a trading trip, returning to Pennsylvania early in 1808. After his marriage, Audubon went again to Kentucky, making a brief visit to Philadelphia in 1811. He remained in Kentucky until the winter of 1819-20, when he accepted a position as taxidermist in the Western Museum at Cincinnati, Ohio, where he resided nearly a year and then went to New Orleans, pursuing his studies in the South, returning to Philadelphia in 1824. In August, 1824, he went to New York, Sully having given him letters to Stuart, Allston and Trumbull. At this time Audubon met John Vanderlyn and sat to him for the figure of Vanderlyn's portrait of General Jackson. Audubon visited Meadville, Penn., in 1824, and while in that city painted several portraits. Late in 1824, after a tour of the Great Lakes, he started down the Ohio for Louisiana. He remained in the South until May, 1826, when he again started for Europe, landing at Liverpool on July 21, and was at once invited to show his drawings at the Royal

**H. S. MOUNT — SHEPARD A. MOUNT.**

These gentlemen are brothers, and brothers to Wm. Sidney Mount, hereafter mentioned. H. S. Mount, the elder, was devoted to sign painting, but distinguished himself by pictures of still life of great merit. He became a student of the National Academy of Design, and exhibited frequently in the gallery of Clinton Hall. Born at Setauket, on Long Island, the son of a substantial yeoman. His early years were those of a "farmer's boy." He continues the business of sign painting, with talents for a higher grade of art.

Shepard A. Mount has devoted himself to portrait painting, likewise a student of the National Academy, his efforts in the branch he has chosen promise success.

**ALEXANDER JACKSON DAVIS**

Is the son of Cornelius Davis, and was born in the city of New York, July 24, 1803.

Leaving school, at the age of sixteen, he accompanied an elder brother to one of the southern cities of the Union, where he became actively engaged at a printing office, in composing types for the daily paper, of which his brother was the ostensible editor. Like another Franklin, strongly addicted to reading, he limited himself to the accomplishment of a fixed task, and being a quick compositor, he would soon complete it, and fly to his books, but not like Franklin, to books of science and useful learning, but to works of imagination, poetry, and the drama; whence, however, he imbibed a portion of that high imaginative spirit so necessary to constitute an artist destined to practise in the field of invention.

Academy. He worked and prospered in England and Scotland until April, 1829, when he sailed for New York, and on arrival departed for Philadelphia, going to Louisiana in October of that year to join his family. On April 1, 1830, Audubon and his wife sailed for Liverpool, returning to America in August of the following year. During the year 1831 he travelled in many parts of the country, made an extended visit to Boston in 1832 and from thence in 1833 went to Labrador. In September, 1833, he was again in New York. From New York he went to Charleston, S. C., then to Richmond, Va., and to Baltimore. In 1834 Audubon was constantly studying and painting the wild life. In April, 1834, he again went to England to remain until June, 1836, when he returned to America, going to Philadelphia, Baltimore and Washington, then to Charleston and New Orleans. In the summer of 1837 Audubon returned to England. In 1839 he was again in New York, remaining until his death, January 27, 1851.



THE STATE HOUSE, BOSTON

Designed by Charles Bulfinch

DRAWN BY ALEXANDER J. DAVIS



I have known him, says my informant, pass hours in puzzling over the plan of some ancient castle of romance, arranging the trap doors, subterraneous passages, and drawbridges, as pictorial embellishment was the least of his care, invention all his aim. His brother would often condemn such studies, and profiting by the salutary admonition of his fraternal counsellor, he occasionally directed his reading to history, biography and antiquities, to language, and the first principles of the mathematics.

At the age of twenty he left the printing office, and returning to New York, a friend advised him to devote himself to architecture, as a branch of art most likely to meet with encouragement, and one for which, by the particular bent of his mind, he appeared to be well fitted. About this time, the *Antique School* was opened in the apartments of the Philosophical Society, where artists met to draw from the model. The National Academy of Design grew out of this association, and Mr. Davis was one of the earliest members. He now applied himself to perspective, the grammar of his art, made drawings of the public buildings of the city, for Mr. A. T. Goodrich the bookseller and publisher, and plans for Mr. Brady, architect, two of his earliest employers, and thus became gradually initiated into some of the first principles of his art. With Mr. Brady, at that time, says my informant, the only architect in New York, he passed some time in the study of practical architecture, and classical antiquities. In the spring of 1826, he opened an office in Wall Street, as an architectural draughtsman, and furnished proprietors and builders with plans, elevations, and perspective views for public and private edifices both in town and country. Some of the first embellishments of the "New York Mirror," also proceeded from his pencil.

Yet a tyro in his profession, in the winter of 1827 he went to Boston, and made many views of the principal edifices in that city for publication. A large view of the Boston State House (a building by no means remarkable for its beauty, but distinguished by its character and location), was the first to engage his attention. This view was drawn from actual admeasure-

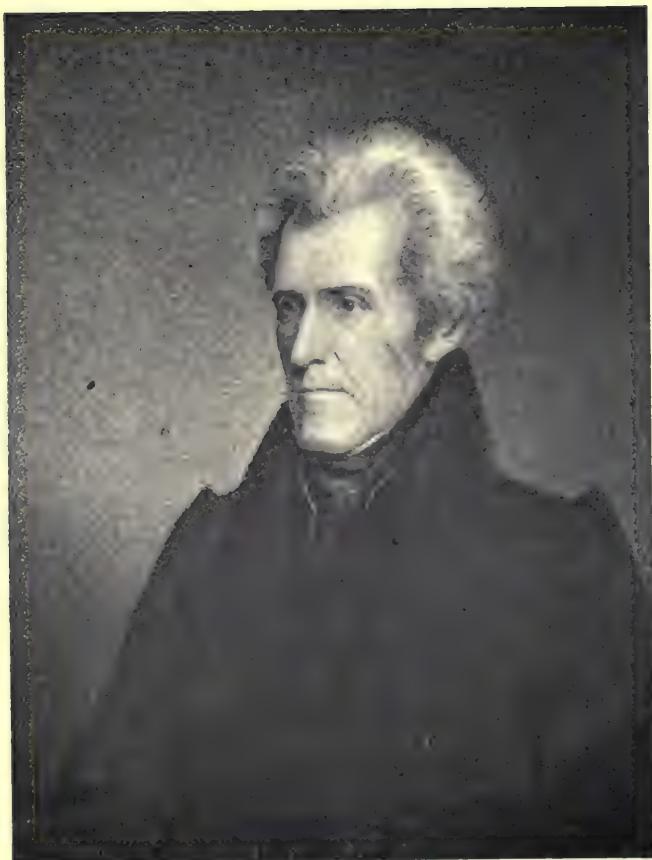
ment, and is to this day, says my informant, the finest specimen of lithography, in the class of architecture, yet produced on this side the Atlantic. Harvard University, the Market houses, and the Bunker Hill Monument also furnished subjects, and he made of each an excellent view.

Mr. Davis had not been long in Boston, before he attracted the attention of Dr. Parkman, and of Dr. Bigelow, whose beautiful models in architecture, and private collections were opened to him, and who invited him to study at the library and galleries of the Athenæum. Availing himself of the advantages so liberally afforded him at this noble library, then the only respectable one on the fine arts, in the western hemisphere, he continued in reading, extracting and study for two winters, when he returned to New York. In New York he published a large folio on the architecture of that city, a work already scarce, and lauded in Europe.

In February 1829, proposals were made to him by Ithiel Town, Esq., architect and bridge engineer, then recently from the east, and an association was formed under the firm of Ithiel Town and A. J. Davis, architects, and an office opened in the Merchants' Exchange for the transaction of business. In the immense library which Mr. Town had then accumulated, and which has since increased so as to include every work on architecture, sculpture and painting, which Europe has produced, together with a great collection of engravings, Mr. Davis continues to enjoy a wide field for study, and the attainment of eminence. The many noble edifices of which he is the joint architect with Mr. Town, are now in the course of publication in the first volume of the "American Architect," a work of imperial quarto, edited by the artists themselves, and useful alike to the amateur and practitioner, exhibiting a series of sound precepts and perfect design. We may enumerate some of the most important of their works.

The State Capitol \* and Episcopal church at New Haven,

\* This capitol is in the form of the ancient Greek temple, and is of the Doric amphiprostyle species. The columns are between seven and eight feet in diameter. The material is brick, but this matters not, "form alone fastens on the mind in works of art, the rest is meretricious, if used as a substitute to supersede this grand desideratum."



ANDREW JACKSON

1767—1845

FROM THE ENGRAVING BY JAMES B. LONGACRE AFTER HIS DRAWING FROM LIFE



with the residences of James Hillhouse, Jun.,\* and A. N. Skinner, Esq.\* in the outskirts of the same city.

A Presbyterian church and the Town Hall at Middletown Street, with the residence of Mr. Russel.†

The residences of Mr. Bowers,‡ and Saml. Whitmarsh, at Northampton, Mass.

The City Hall§ at Hartford, Connecticut.

The church of the French Protestants¶ in the city of New York, — The West Presbyterian church. — Mr. Arthur Tappan's store, Pearl Street, in which granite piers were first introduced in New York; and Jones's Court, Wall Street, with the new Custom House,° now in progress.

The capitol of Indiana, and the capitol of North Carolina, both of the Doric order; and designs have been given for building to accommodate the several departments at Washington. — For a new patent office, and for improvements in and around the capitol of the United States. — Two or three designs for the University, one for the Merchants' Exchange, the Clinton Hall, Astor's Hotel, and very many residences. My informant thinks that many of these designs have suffered in execution by the hands of blundering workmen; and others have been tortured by the ignorance and self-sufficiency of proprietors or commissioners; but all tended to advance the progress of legitimate art and taste in the land.||

\* Ionic prostyle from the temple on the Ilissus.

† Corinthian amphiprostyle, from the monument of Lysicrates.

‡ Ionic amphiprostyle, from the temple of Erechtheus.

§ Doric amphiprostyle pseudoperipteral.

¶ Tetrastyle Ionic prostyle, with dipteral portico. This edifice is of marble, and the columns are four feet four inches in diameter, and thirty-eight feet high. The interior is in the form of a Latin cross, with a dome over the intersection, and the ceiling is supported by eight Ionic columns of the Erechthonian example, three feet in diameter.

° Octastyle Doric, pseudoperipteral, with dipteral porticos, twenty-nine columns, five feet six inches in diameter, and thirty-one high.

|| Although omitted in chronological order, I take this opportunity of connecting the name of JOHN KEARSELEY with the subject of architecture, of which art he was one of the early practitioners in this country. He was a physician, and an amateur architect; and gave the plan of the State House in Philadelphia, which was begun in 1729, and finished in 1734. This building is endeared to Americans, as under its roof the independence of the country was resolved upon and declared, I saw it nearly in its pristine state in 1783, on the day of the seventh anniversary of the patriotic and heroic act. The bell which was heard in its steeple by the colonists, was inscribed with these words: "proclaim liberty throughout the land, and to all the people thereof";

## J. B. LONGACRE.

This accomplished artist, who is not only a good engraver, but an excellent draughtsman and portrait painter, was born in Chester County, near the birthplace of Benj. West. At what time, Mr. Longacre, although he promised that and other information, has neglected to inform me. John F. Watson, Esq. author of the "Annals of Pennsylvania" and other works, saw his genius and placed him with George Murray the engraver. Watson in a letter to me says, "I found him a country boy in West's neighborhood, took him into my family and book store, and afterwards procured him a place as an artist with Murray the engraver in Philadelphia."

Some of the most faithful likenesses in the National Portrait Gallery, conducted by Longacre in Philadelphia, and Herring in New York, are from the pencil of J. B. Longacre, and many of them engraved by himself. As an artist and a man, Mr. Longacre is among the most estimable.<sup>1</sup>

## HORATIO GREENOUGH.

I cannot do justice to the biographical sketch of this accomplished gentleman, and eminent sculptor, unless I publish without alteration the materials that have been put in my hands. And first the letter from the sculptor's brother, Henry Greenough, Esq., of Boston:

"Dear Sir — In answer to your inquiries respecting my brother Horatio Greenough, although I shall confine myself to the points you mention, particularly, I shall endeavor to be communicative, so as to give you some choice of matter; whatever I write, is with this view, hoping you will *prune with an unsparing hand*, as my brother, having learned from some sourcee that the honor of a notice in your much desired work, was intended him, expressed a hope in a late letter to me that and it fulfilled its prophetic bidding, being the first to give tongue to the proclamation of July 4th 1776. The words are to be found in Leviticus, xxv. 10. Dr. Karseley also gave the plan of Christ Church, Philadelphia.

<sup>1</sup> James Barton Longacre was born in Delaware County, Pa., August 11, 1794, and died in Philadelphia January 1, 1869. Besides the excellent plates engraved by him for the "National Portrait Gallery," he executed some larger engravings of distinguished merit. He was appointed engraver to the United States Mint in 1844.



MARTHA WASHINGTON  
1732—1802

FROM AN ENGRAVING BY J. B. LONGACRE AFTER A MINIATURE BY WALTER ROBERTSON



it might be confined as far as possible, to a few facts and dates. '*A note to Allston's life,*' says he, '*might tell all of me which is essential. What is the use of blowing up bladders, for posterity to jump upon, for the mere pleasure of hearing them crack?*'

"This passage I quote merely to apologize for the poverty of my communication, which, for your sake and the usefulness of your works, I could wish more valuable.

"He was born in Green Street, Boston, on the sixth of September, 1805.<sup>1</sup> At an early age he was placed at school, to be instructed in the course of his studies in the branches necessary to fit him for a collegiate education. His instructors were changed from time to time as he advanced, or as more eligible situations presented themselves. Most of these were masters of country academies, at some distance from Boston. I myself recollect twelve different persons, under most of whom we studied together.

"He was distinguished for his proficiency in the classics, and especially for his excellent memory; having once obtained a prize for having committed in a given time, more lines of English poetry, than any of his competitors by a thousand and odd. To mathematics he had always a repugnance, and made little show; though the taste, I suspect, rather than the talent, was wanting.

"Being generally robust, and of an active and sanguine temperament, he usually entered with great ardor into all the games and amusements at school. In the athletic exercises, as running, jumping, and swimming, he excelled most of his age. But many of his amusements were of a nature to show a decided propensity for the profession which he finally chose.

"Although seeing an elder brother constantly engaged in drawing and painting, might have induced him to do the same, from mere imitation; yet in the manufacture of his playthings, a love of the beauty of form early manifested itself. His schoolfellows often begged of him to carve them wood scimitars and daggers, as every one he made surpassed the last in beauty. I recollect in particular, a small pocket pistol of his

<sup>1</sup> Horatio Greenough died December 17, 1852.

manufacture, which was cast of lead, and mounted on a very graceful formed stock, inlaid with flowers and ornamental work, of thin strips of lead, which had when new, the appearance of silver. On several occasions when detected in manufacturing playthings in school hours, his performances procured him praise for their ingenuity and beauty, instead of the intended reprimand.

"I might mention numerous instances of this kind, but will merely speak of one more favorite amusement. This was the manufacture of little carriages, horses, and drivers of beeswax of different colors, which being very small (the wheels of the circumference of a cent), were the admiration of all our visitors, from their beauty and delicacy. The carriages were formed on exceedingly graceful models, trimmed and lined with bits of silk and gold cord, and with the horses, which were very well modelled, had quite the air of the equipages of some lilliputian noble.

"A small room was, by the consent of our parents, appropriated for the manufacture and preservation of these articles, and invention soon suggested the idea of laying out, on long pine tables, estates for the supposed proprietors of these equipages. The houses and stables were laid out, as it were, on a ground plan merely, the apartments being divided, like pews in a church, by partitions, made of drawing paper, and furnished with miniature articles of similar manufacture; and in this room, and with these puppets, adventures were dramatically gone through, with great enthusiasm, in play hours, for nearly two years, when the system having arrived at what seemed the '*ne plus ultra*,' was abandoned for some new project.

"I have often heard him attribute his first wish to attempt something like sculpture to having constantly before his eyes a marble statue of Phocion, a copy of the antique, which my father caused to be placed, with its pedestal, as an ornament to a mound in the garden. His first attempts were made in chalk, on account of its whiteness and softness. He soon attempted alabaster, or rather rock plaster of paris (unburnt)



HORATIO GREENOUGH

1805 — 1852

FROM A DAGUERREOTYPE

From the collection of Mr. Horatio Greenough Curtis



with equal success; and within a few weeks of his first attempt he had been so assiduous as to transform his chamber to a regular museum, where rows of miniature busts, carved from engravings, were ranged on little pine shelves. I recollect, in particular, a little chalk statue of William Penn, which he copied from an engraving in the '*Portfolio*,' from the bronze statue in Philadelphia. A gentleman who saw him copying, in chalk, the bust of John Adams by Binon, was so pleased with his success, that he carried him to the Athenæum and presented him to Mr. Shaw, I believe the first founder of the institution, and at that time the sole director. My brother was then about twelve years old, and of course was much edified by Mr. Shaw's conversation, who assured him, as he held the chalk in his hand that there were the germs of a great and noble art. He then showed him the casts there, and promising him he should always find a bit of carpet, to cut his chalk upon, whenever he wished to copy anything, gave him a carte blanche to the '*fine arts*' room, with its valuable collection of engravings, etc. He may be considered from this time as studying with something like a definite purpose and with some system. The friendship of Mr. Solomon Willard, of Boston, soon initiated him into the mysteries of modelling in clay, which he had unsuccessfully endeavored to acquire from directions in the '*Edinburgh Cyclopaedia*'; and Mr. Alpheus Cary, a stone cutter of Boston, gave him a similar insight into the manner of carving marble, so as soon to enable him to realize his wishes in the shape of a bust of Bacchus. He profited much also by the friendship of Mr. Binon, a French artist then in Boston, going daily to his rooms and modelling in his company.

"His progress was so rapid, that his father no longer opposed his devoting most of his time to these pursuits; insisting only on his graduating at Harvard University, Cambridge, on the ground that if he continued in his determination, a college education would only the better fit him for an artist's life. He accordingly entered college at the age of sixteen, A.D. 1821. His time was now almost exclusively devoted to reading

works of art, and in drawing and modelling, and the study of anatomy — Professor Cogswell, the librarian of the University, assisted him in the former by a loan of a valuable collection of original drawings, as well as by his counsel and criticisms: and to Dr. George Parkman, of Boston, he was indebted for most of his anatomical knowledge, learned from *his* books, skeletons, and preparations. These are, however, not the only gentlemen to whom he was indebted for such real services, and of whom he always speaks with affection and gratitude: but as the object of the present communication is merely to trace the order of his studies and works as *an artist*, I have avoided mentioning any names excepting as tending to show how any main object of study had been effected.

“Notwithstanding the benefit he must be sensible of having derived from his studies at Cambridge, I have heard him say he estimated them little in comparison to what he obtained from the friendship of Mr. W. Allston, whose acquaintance he made at the house of Mr. Edmund Dana, the brother of Mr. R. Dana the poet. With Mr. Allston much of his time, during his junior and senior years, was spent. By him his ideas of his art were elevated, and his endeavors directed to a proper path.

“Towards the close of the senior year, a vessel being about to sail for Marseilles, he obtained permission from the government of the college to leave before the usual time, and his diploma was forwarded to him afterwards. He arrived at Marseilles in the first of the autumn, and proceeded directly by land to Rome. This was in 1825.

“The unbounded facilities afforded by Rome to a young artist, enabled him to carry into effect the plans of study he had formed under Mr. Allston’s advice. His mornings were devoted to making careful drawings of the antique; his afternoons to modelling from the life some subject of his own composition, which enabled him to exert his invention, and bring into play the practice of the morning; and his evenings to drawing from the *Nudo* at the academy. Having letters to Thorwaldsen, he was enabled to profit by the visits which he

so readily pays to young artists, to improve them by his criticism, or encourage by approbation. My brother often says, however, that in the mechanical part of the art he learned most from young fellow students.

"A young friend once complained to him, that for himself he could get no instruction from his master — '*When I ask him anything about the management of my clay,*' says he, '*he begins to talk about what a great man was Phidias.*' My brother advised him to be more frank in his communications with his fellow students, as they usually *take a pleasure in explaining how they overcame a late difficulty and communicating any mechanical expedient* — while the master, to keep up his dignity partly, and partly as being the subject of real interest to him, loves to discourse on general principles, and laud the powers of genius, to which it is natural he should wish his own success attributed.

"He had made many studies in chalks, *i.e.* crayons, and clays, and besides several busts of the size of life, had finished a model of a statue of Abel in Rome (1825-6), when his studies were unfortunately suspended for a year or more, by his taking the malaria a little before the termination of his first year. (1826.)

"The effects of this illness were so severe as to oblige him to return to America, after having made an excursion to Naples in company with some friends, who had kindly taken charge of him, but without any benefit to his health. He accordingly sailed from Leghorn for Boston, where he arrived in perfect health. His seasickness and consequent benefit of the sea air, having done for him what medicine had been unable to effect.

"About a year was now passed by him in America, the first five or six months at home with his father's family, where his time was spent in drawing and modelling. At the beginning of the winter he left home for the purpose of modelling the bust of President J. Q. Adams, at Washington; besides the bust of Adams, he also modelled a likeness of Chief Justice Marshall, and on his way home modelled one or two busts in Baltimore.

"Soon after returning from Washington, he made arrangements for returning to Italy, for the purpose of executing in marble the several models for which he had commissions, and accordingly left us in the month of March, 1827.

"From Gibraltar and Marseilles he proceeded directly to Carraca, where he remained three months or more, during which time he finished two busts and saw others prepared. His design in thus settling for a time at Carraca, was, I believe, for the purpose of making himself thoroughly acquainted with all the details of preparing and finishing works of sculpture, for which, Carraca, being the grand workshop of the Italian sculptors, gave him every opportunity.

"His next remove was to Florence, which he had fixed upon as his headquarters, on account of the advantages in the study of his art and its healthiness. During his first year there, he became in a manner the pupil of Bartolini, whom he still considers the first portrait sculptor in existence. A marble Venus, in the possession of Lord Londonderry has made the name of Bartolini deservedly honored in England. His time, since then, has been fully occupied in the execution of commissions from his countrymen. These works are nearly all in America, and two of them are more generally known, having been exhibited, namely, the group of the *Chanting Cherubs*, belonging to J. Fenimore Cooper, and the *Medora*,\* belonging to Mr. R. Gilmor, of Baltimore. With the exception of one winter, spent in Paris, where he modelled busts of General Lafayette, Mr. Cooper and one or two other individuals, his time has been spent altogether in Florence.

"He is now almost exclusively occupied in the execution of the statue of Washington for Congress, only recreating himself occasionally by attending to smaller works.

"In giving you these facts I have endeavored to be rather particular, as one is less likely to come to any false conclusions, when thoroughly possessed of any matter. It is scarcely necessary to add, that they are intended merely as memoranda,

\* Greenough's *Medora*, sculptured for R. Gilmor, of Baltimore is spoken of as a work of great perfection.

which I hope will be generalized as much as possible. If I have omitted anything important, by your informing me of it, I can now answer you readily, and will do all in my power with great pleasure.

“I remain, sir, your obedient servant,

“HENRY GREENOUGH.”

By the preceding letter the reader has seen that the studies of the young artist were interrupted by illness, before he had been quite a year in Rome. Robert W. Weir, Esq. of New York, was his fellow student, though in different branches of the arts of design. To Mr. Weir I am indebted for some particulars relative to his interesting friend at this period. They occupied apartments and studios under the same roof, and the one modelled his clay and chiselled his marble in one apartment, while the other copied or composed with the crayon, or the treasures of the palette. All around was classic ground — they studied where Poussin and Claude, and other immortal names had studied before them. But they were too ardent and indefatigable in their studies, and Greenough's health was sinking. The season of malaria approached, and the sculptor retired from Rome and labor for a short time. His more fortunate companion remained with unimpaired strength, partly owing to a greater diversity in his various occupations, more exercise and air as he visited and studied in the various galleries of paintings, while Greenough exhausted himself by incessant study at home, from hired models either in drawing or modelling through the day, beside visiting the academies for drawing in the evening, and often rising in the night to resume his labors.

Weir, left sole possessor of these ample apartments, and knowing that ten dollars the month was an expense too great for his funds, removed to a less fashionable quarter of the immortal city, and took apartments at four dollars the month. When Greenough returned, not finding accommodations under the same roof, he established his studio and apartments in another quarter, and the friends were thus separated. This

separation operated with his incessant application to produce an alarming state of body and mind in the sculptor. His strength declined, and he became melancholy.

One day, the woman who had charge of Greenough's apartments came to Weir, saying, "I wish, sir, you would come to Signor Horatio, for he is very miserable. I wish you had not been separated from him." The painter found his friend declining fast, and very much dejected. He removed to his apartments, and undertook the office of nurse. Medical advice recommended change of air, and Mr. Weir abandoned his studies, and accompanied his friend to Naples. His complaint, originating in indigestion, caused by his sedentary employment and anxious exertions, did not yield to change of place, and it was determined that he should return home. Weir determined to accompany him, and gave notice to the sufferer's family of the weak and alarming state in which he would be presented to them. They embarked at Leghorn, the young painter taking sole charge of his friend, a year younger than himself and provided with medicine and medical advice. The voyage had a happy effect, and Mr. Weir had the pleasure of restoring his friend to his family in Boston, in a condition very different from that his letter had led them to expect. As we have seen by the letter of the sculptor's brother, he remained a year in America, and when passing through New York to Washington, he was introduced to me.

On his return to Italy he made Florence his headquarters, and when my friend James Fenimore Cooper and his family visited that city, he was introduced to his young countryman Greenough, and necessarily was pleased with his appearance, manners and conversation. He had then executed only busts in marble, and had few or no orders. He was pursuing his studies diligently, designing and modelling — executing some heroic fancy by moulding it in clay, and dismissing it again by dashing the fabric to pieces. The English and American travellers passed him by, to employ Italians — orders came from America to inferior artists — but Greenough was an American.

Some of the young ladies of Mr. Cooper's family in the course of their studies were copying a print from a picture of Raphael, in which were two cherubs singing. Fenimore saw with regret the neglect Greenough experienced, and was convinced that if he had an opportunity of executing a figure, or, still more to show his powers, a group, it would bring him into notice; and the thought of the chanting cherubs struck him as a group of great beauty, and suited to Greenough's taste. He gave him the order, and the young sculptor, only having the print before him, which the young ladies had been copying, produced the lovely group which we have seen. The effect of raising a name for Horatio Greenough was produced; and to produce a greater effect, by convincing Americans that they had a countryman superior in talent and skill to the Italians they were employing, Cooper sent the group home to be exhibited. This is the first group from the chisel of an American artist \*

\**Extract from a letter from Mr. Cooper, published in the New York American of the 30th of April, 1831.*

Most of our people who come to Italy employ the artists of the country to make copies, under the impression that they will be both cheaper and better, than those done by Americans studying there. My own observation has led me to adopt a different course. I am well assured that few things are done for us by Europeans, under the same sense of responsibility, as when they work for customers nearer home. The very occupation of the copyist infers some want of that original capacity, without which no man can impart to a work, however exact it may be in its mechanical details, the charm of expression. In the case of Mr. Greenough, I was led even to try the experiment of an original. The difference in value between an original and a copy, is so greatly in favor of the former, with anything like an approach to success, that I am surprised more of our amateurs are not induced to command them. The little group I have sent home, will always have an interest, that can belong to no other work of the same character. It is the first effort of a young artist, who bids fair to build for himself a name, and whose life will be connected with the history of the art in that country, which is so soon to occupy such a place in the world. It is more; it is probably the first group ever completed by an American sculptor.

The subject is taken from a picture in the Pitti Palace at Florence, and which is well known as "La Madonna del Trono." The picture is said to be by Raphael, though some pretend to see the work of one of his scholars in the principal figure. The Virgin is seated on a throne, and the principal subject is relieved, according to the fashion of that day, by cherubim and angels, represented as singing or sounding the praise of the infant. We selected two little cherubs, or rather two infant angels, who are standing at the foot of the throne, singing from a scroll, to be transferred to the marble. They are as large as life, if one may use the term on such an occasion, and are beautifully expressive of that infantine grace and innocence, which painters love to embody in those imaginary beings.

I left Florence for Naples before the work had commenced in marble, and I can only speak of it, as I saw it in the plaster. In that state it was beautiful, and I can safely say, that all the time I was in Italy, I saw no modern work of the same character that gave me so much pleasure on account of the effect. It was universally admired, and really I think it deserved to be so.

In the picture, these angels were accessories, and when they came to be principals, it was necessary to alter their attitudes. Then the painter could give but half the subject, whereas the sculptor was obliged to give all. Again, the former artist was enabled to produce his effect by the use of colors; while the latter, as you well know, is limited to lights and shades. Owing to these differences between the means and the effects of the two arts, Mr. Greenough had little more aid from the original than he derived from the idea. Perhaps the authority of Raphael was necessary to render such a representation of the subject palatable in our day.

I think you will be delighted with the expression of the youngest of these two imaginary beings. It is that of innocence itself, while it is an innocence superior to the feebleness of childhood. It represents rather the want of the inclination than of the ability to err, a poetical delineation of his subjects in which Raphael greatly excelled, and which, in this instance, has been certainly transferred to the marble with singular fidelity and talent.

Agreeably to the conditions of our bargain, Mr. Greenough has the right to exhibit this little group for his own benefit. I hope that the peculiarity of its being the first work of the kind which has come from an American chisel, as well as the rare merit of the artist, will be found to interest the public at home.

\* \* \* \* \*

Yours, truly,

J. FENIMORE COOPER.

Dresden, July 29, 1830.

When this beautiful group had been a sufficient time in America to become known, Mr. Cooper conceived the hope of influencing the government to employ Greenough on a statue of Washington for the capitol. He accordingly wrote to the president, and to Mr. McLane, the secretary of the treasury, strongly urging the honorable plan of a statue of the American hero, by the first American sculptor who had shown himself competent to so great a task. Fenimore Cooper's wishes were realized, and a law passed, by which Greenough is commissioned to execute a statue of Washington for the capitol.

In a letter to Mr. Greenough I asked for information relative to himself for this work, and this is his answer: —

Florence, Dec. 1, 1833.

"Dear Sir — Your letter, introducing Mr. Fay, was presented to me by that gentleman, in person, the day before yesterday. You will be happy to learn that he has entirely recovered his health. He has taken a comfortable and pleasant

apartment for the month. I look forward to the winter with less dread, in hopes of enjoying his society. I beg you will rest assured, that my best services, in behalf of any friend of yours, are at your command. The nature of my occupations prevents me from personally assisting strangers here so far as I could wish; but I can always command a few moments, to attend to the necessary, the indispensable.

"I thank you for the opinion you express of what little I have done in the art of sculpture: I have not yet had the time to do much. I fear that the circumstances under which I began my career will ever prevent me realizing my idea of what sculpture should be. Still the effort may be useful to future artists, and yield some works of a relative and special value. I cannot pretend to occupy any space in a work consecrated to American art. Sculpture, when I left home, was practised nowhere, to my knowledge, in the United States. I learned the first rudiments of modelling from a Frenchman, named Binon, who resided long in Boston. My friends opposed my studying the art; but gently, reasonably, and kindly. It would require more time than you would find it profitable to spend, to listen to the thousand accidents that shaped my inclination to the study of this art. I might perhaps interest you more by mentioning the many instances in which I have been comforted, assisted, advised, induced, in short, to persevere in it by acquaintance and friends. I could tell you of the most generous efforts to assist me, on the part of men who scarcely knew me — of the most flattering and encouraging notice by elegant and accomplished women — but I might hurt or offend those who have so kindly helped me; and (what I shrink from also for myself), I fear there would be a fearful disproportion between the seed and the fruit.

"Mr. Cogswell, who now keeps an academy at Northampton, contributed perhaps more than any one to fix my purpose, and supplied me with casts, etc., to nurse my fondness of statuary. Allston, in the sequel, was to me a father, in what concerned my progress of every kind. He taught me first how to discriminate — how to think — how to feel. Before I

knew him I felt strongly but blindly, as it were; and if I should never pass mediocrity, I should attribute it to my absence from him. So adapted did he seem to kindle and enlighten me, making me no longer myself, but, as it were, an emanation of his own soul.

"Dr. J. Parkman, during my sophomore year, proposed to assist me in obtaining some knowledge of anatomy. He supplied me with bones, preparations, etc. every week; as also with such books as I could not get from the college library. He not only continued this kindness during the three years of my remaining college life, but lent me generous assistance in forwarding my studies by travel. I began to *study* art in Rome, in 1826. Until then I had rather amused myself with clay and marble than studied. When I say, that those materials were familiar to my touch, I say all that I profited by my boyish efforts. They were rude. I lived with poets and poetry, and could not then see that my art was to be studied from folk who eat their three meals every day. I *gazed* at the Apollo and the Venus, and *learned* very little by it. It was not till I ran through all the galleries and studios of Rome, and had had under my eye the genial forms of Italy that I began to feel nature's value. I had before adored her, but as a Persian does the sun, with my face to the earth. I then began to examine her — and entered on that course of study in which I am still toiling.

"Fenimore Cooper saved me from despair, after my second return to Italy. He employed me as I wished to be employed; and has, up to this moment, been a father to me in kindness. That I ever shall answer all the expectations of my friends is impossible; but no duty, thank God! extends beyond his means.

"I sigh for a little intercourse with you, gentlemen, at home: I long to be among you; but I am anchored here for the next four years. I will not risk a voyage before my statue is done. I think it my duty not to run away at the first sight of the enemy.

"When I went, the other morning, into the huge room in

which I propose to execute my statue, I felt like a spoilt boy, who, after insisting upon riding on horseback, bawls aloud with fright at finding himself in the saddle, so far from the ground! I hope, however, that this will wear off. Begging you will remember me kindly to our common friends, and particularly to wicked Morse,

“I am, dear sir,

“Yours, truly,

“HORATIO GREENOUGH.”

Another statue ought to proceed from the same hand. America must have a statue of Lafayette, the companion, the friend of Washington — the American republican Lafayette. Greenough has a claim to the execution of this statue, independent of his talents and skill. When in Paris, Fenimore Cooper urged Lafayette to sit to the young American sculptor. But one likeness in marble had been made of the republican hero. David had executed a likeness — but it was ideal, and it was French. Lafayette had determined that this should be the only one, and the last of his sittings, but Cooper wished to see an American Lafayette, and a facsimile of the man America loves. The old man at length consented, and Greenough executed his task at La Grange, and according to his friend Cooper’s wish, made a facsimile. That this is so literally, I wished to be assured, and wrote to Mr. Cooper — I give his answer below, in the following extract of a letter:

“Dear Sir — You are very right in supposing that I have some knowledge of Greenough’s bust of General Lafayette. The circumstances connected with its being modelled, are all known to me, and as they are also connected with its authenticity, the late melancholy event may give them value.

“Mr. Greenough came up to Paris from Florence, in the autumn of 1831, with a desire to obtain sittings for this very bust. It happened that General Lafayette manifested a good deal of reluctance, and I was employed as a mediator. David had made a bust of him not long before, and I found our

venerable friend had entered into some sort of an understanding, that this was to be the one to transmit to posterity.— Singular as it may appear in this age of sculptors, when works of this nature are so very abundant, I do not remember ever to have seen anything of General Lafayette that had the least pretension to be the production of an artist of any eminence but these heads of David and Greenough. There are a great many plaster casts, it is true, but they all seem to have been made at random, and to be of the class of conjectural resemblances. Let this be as it may, David was deservedly a favorite with General Lafayette, and the latter seemed indisposed to do anything which might invade his interests. My own office was consequently a little delicate, for I was on very friendly terms with Mr. David also, and should certainly have declined interfering for any other than Greenough. But it was so flattering to ourselves, and so desirable in every point of view to get a likeness by a native artist, that the matter was pushed a little perhaps beyond the strict rules of propriety. General Lafayette yielded at last to my importunities, saying in his pleasant way, ‘Well, we will have this bust too, and it shall be the American bust; while David’s shall be the French bust; and if I have made any promise to David, it could not have included America.’ He attached to this concession the condition that I should meet him at Greenough’s rooms, and be present at the sittings, most, if not all of which I attended.

“I am thus particular, for the point at issue is the future historical representation of the head of one of the most illustrious men of our time.

“The bust of David is like, it cannot be mistaken, but it is in his ordinary manner heroic, or poetical. The artist has aimed more at a sentiment, than at fidelity of portraiture or nature. On the other hand, the bust of Greenough is the very man, and should be dear to us in proportion as it is faithful. As Lafayette himself expressed it, one is a French bust, the other an American. Each possesses the characteristics of its proper people. There appears to me to be just the difference between these two busts, that there is between the well-known picture of the

'Oath of the Jeu de Paume,' and that of Trumbull's 'Declaration of Independence.' Each is faithful to the character of its country. As Lafayette had two countries, so, in some respects, he may be said to have had two characters. His air, though always calm and dignified, was not always the same when addressing French and American audiences. With the former, he sometimes assumed the more artificial tone, that is better suited to the genius of their language; while with us, he submitted more to nature. The two busts in question, one might almost think, had been intended to perpetuate these peculiarities. Chateaubriand describes Washington as having an air that was calm, rather than noble; and, if I understand his meaning, he had found in him the quiet and simplicity of the American Lafayette, rather than the *manner* of the French Lafayette. All this, however, must be taken with great allowance, for Lafayette was at all times, and at all places, more than usually simple and natural for a Frenchman. He was of the ancient race of gentlemen, a class that, as you well know, let them be of what people they might, were always to be distinguished for these qualities.

"The fidelity of Greenough's bust may be proved by a single fact, to which I can personally testify. The head of Lafayette was very remarkable. The forward part of it, or the brows, the face, jaws, cheeks, and indeed all the features were massive and noble; while the portions behind seemed to be formed on an entirely different scale. His ears were the largest I remember ever to have seen, but they lay so flat to the head, and the portion of the head where these organs are placed, was so contracted in comparison with the face, that when one stood directly before the latter, at the distance of three or four feet, no part of them was to be seen. Greenough pointed out to me this peculiarity, in which I cannot be mistaken, for I took great care to assure myself of it; and, unless deceived, I think Mr. Morse can testify to the same thing. I caused the latter, who was often with us at the sittings, to observe it also. The bust of Greenough is true in this particular, which I think is the fact with no other, and you will readily understand how

much such a distinguishing mark would effect the faithfulness of a resemblance. I cannot recall another head formed in this manner.

"I do not know what Mr. Greenough has done with his bust, but I should think it would now become an object of great value, for to those who knew and loved General Lafayette, it must be very desirable to possess so faithful a copy of his head.

"You have the history of the cherubs almost as well as myself. They were made at Florence by Mr. Greenough, chiefly in the year 1829; and I believe them to be the first group ever designed and executed by an American sculptor; if, indeed, they are not the first figures. In this sense, they must become historical, to say nothing of their intrinsic merit, or of the growing reputation of the artist. Greenough had great difficulty in making them, for it is not an easy matter to find in Italy children well formed and of the proper age, to serve as models, on account of a vicious practice which prevails of swaddling the infants in a way to affect their limbs. I chose the subject for two reasons, one of which was natural enough, while the other is one you may possibly think a little impudent. The first was a due regard to my purse, which would scarcely bear the drain of a heavier work, and the second was a notion I had imbibed that the bias of Greenough's mind just then, was adverse to success in his art. I found him bent altogether on the Michaelangelo or the heroic school; certainly a noble and commendable disposition in a sculptor, but one that was not so well suited to the popular taste, as that which is connected with the more graceful forms of children and females. It was my wish, that he should do something to win favor from those who are accustomed to admire Venuses and Cupids, more than the Laocoön and the Dying Gladiator. Thousands would be sensible of the beauty of a cherub who would have no feeling for the sublimity and mystery of the Moses of Buonarotti. With this view the subject was selected. There certainly was an innocent little conspiracy between us that this group should pave the way to a Washington for the

capitol, and glad am I to say that the plot (I believe the only one of the kind of which I have to accuse myself), has completely succeeded. Its benefits, I firmly believe, will be as great to the nation as to the artist.

“I do not know that I can communicate any other facts that will be of use to the work you have in hand, for the success of which you have my best wishes.

“I am, dear sir, ever your friend,

“J. FENIMORE COOPER.”

It will be to me a most gratifying circumstance, if my country should owe a perfect resemblance in marble of the country’s friend — the country’s honored guest — the unbending man of truth, who resisted tyranny in every shape, either in threats, or tortures, or seductive smiles — to the suggestions of a pure patriot, and great writer, and the skill of an accomplished artist and gentleman, both natives of the soil.

## CHAPTER XIII.

ALEXANDER — WHITEHORNE — WALL — HANKS — TYLER —  
FREDERICK S. AGATE — ALFRED AGATE — SPENCER —  
CHAPMAN — AUGUR — C. C. WRIGHT — LAMBDIN —  
ODDIE — MAIN — NEWCOMBE — DODGE —  
JANE STUART — ABRAHAM JOHN MASON —  
MORTON — HUBARD — SAMUEL  
SEYMOUR — HATCH.

### FRANCIS ALEXANDER.

THIS gentleman, now (1834), one of our most successful portrait painters, has answered my inquiries with so much *naïveté*, such good feeling and good sense, that I should do injustice to him and my work, if I attempted to give his very interesting story in any words but his own. His early efforts, his success, his gratitude to those who noticed him, are all honorable, and show that he is still the child of nature.

“Since you pay me the compliment to number me among those whose names shall appear in your proposed work, and since you ask of me some of the events of my life, I shall no longer hesitate to comply, at least in part. Well then, to begin at the beginning, I was born at Killingsby, Windham County, Connecticut, on the 3d of February, 1800.<sup>1</sup> My father being a farmer of moderate circumstances, of course *my course* in early life was none of the smoothest; it being ‘midst rocks and stumps, briars and thistles, and finally, through all the perplexities and privations incident to the life of a poor farmer’s son. I might tell you of going barefooted to church, hundreds of times in warm weather, three miles distant, and of a thousand similar incidents, such as would only convince you of early

<sup>1</sup> Francis Alexander died in Italy in 1880.



MRS. FLETCHER WEBSTER

1811—1886

(CAROLINE STORY WHITE)

BY FRANCIS ALEXANDER

From the collection of the Museum of Fine Arts, Boston



poverty after all; the relation of such facts might not interest your readers so much, perhaps, as it might injure the feelings of my very aged and very respectable parents. (Their ages are 76 and 77, and they are living in much comfort and quiet, in a beautiful white cottage which I erected two years ago, expressly for their benefit.) From the age of eight up to twenty, I labored almost incessantly, the eight warm months of the year, upon my father's farm. The other four months in the year I went to a country district school, till I was seventeen. My eighteenth and nineteenth winters I kept school (in the same district where I had been one of the scholars previously), and taught the small fry under my charge, the bad pronunciation and bad reading which I had imbibed from my old school-masters, and which I have found it so difficult to *unlearn* since. I had never received any pay whatever for services upon the farm, except food, clothing and schooling, so you may well *guess* that the forty dollars which I received for school keeping, formed a pile, in *my eye*, more majestic than an Egyptian pyramid. The next winter I received forty-four dollars for the same time, in the same district. The summer intervening, I labored upon the farm, and the summer following till August; during that month loss of bodily strength, owing to the severe labor in *haying* and *reaping*, obliged me to hang up my scythe and sickle, and take to the house. I was only *comfortably* ill however, and for diversion I went out in the boat fishing upon the pond, the *beautiful* pond, which helps to make the scenery about my father's house so very picturesque. Well, I caught a pickerel, some perch and roach; while I was idly gazing upon their beautiful tints and fine forms, it occurred to me that they would look very pretty painted, and thought of a box of water colors which had been left me by a boy (which cost a shilling; it was such as children use), and I went immediately home with the determination of painting the fish. I laid them on the table, hunted up one solitary camel's hair pencil which had been given me years before, and went to copying *nature* for the first time. (I must digress to say that I had in boyhood a taste for sketching birds

and other objects with my pen and slate pencil, from fancy. At school, they called me a ‘curious boy’; and would bring all their white scraps of paper for me to illustrate with pen and ink; and I remember to have tarried many a ‘noontide’ in the schoolhouse to sketch for the little girls, while all of my own sex were playing ball in the field.) But to return, I painted the fish — I was delighted with the pictures — I thought then, and know *now*, that they were more like *real* objects than any paintings I had *then* seen. The family praised them; and an old fisherman, who happened to see them, said, if the painted fish were cut out of the paper and laid upon the floor with real fish, that he should mistake the shadow for the reality! I, who had never received so much praise before, attempted other objects from nature, such as real flowers, dead birds, etc., with about the same success as before. I then made up my mind to become an ornamental or sign painter, merely because I thought I could make more money than by farming. My ambition rose no higher. Indeed, my reading had been so limited, and my birth so obscure, that I thought sign painting the highest branch of painting in the world. I had been at Providence — had seen the signs there, and those were the only marvels in painting that I saw till I was twenty, excepting two very ordinary portraits that I had seen at some country inn.

“I made up my mind to go to New York to learn to paint: I hardly knew what. My partiality to New York I believe, arose from the following trifling circumstance: an old peddler, who frequented my father’s house with picture books, took great pleasure in showing me the pictures or cuts of all the books in his budget — because, I evinced so much interest. He dwelt on the comparative excellences of Boston and New York cuts. Those books published by Samuel Wood and sons, New York, pleased me most. I thought the cuts much the finest. The crazy peddler acknowledged the justness of my criticism. He was a model for Michaelangelo in his proportions; height six and a half feet, with the head of Jupiter Tonans; he had graduated from one of the colleges, I believe,

and seen better days. If he were alive now, I would make a pilgrimage to paint him. Well, the old peddler's influence upon my youthful taste was so lasting, that at the age of twenty, I did not think of visiting any other city for instruction. I remembered the old man's words, that 'they do these things better in New York than in any city in the country.' I talked of visiting New York immediately; my friends all remonstrated with one accord and one voice; my brothers said I had better go into the field to work; and they all talked of laziness, and a thousand other things in order to laugh me out of it. They called it a wild project; a last resort of idleness to get rid of work, etc. But still I persisted, and went, against the advice of all my friends and acquaintance. I started without letters or without an acquaintance in New York; but when I got as far as Pomfret, Mr. Prescott Hall, learning the object of my visit to the city, gave me a letter of introduction to his brother Charles H. Hall, then and still a resident there. Charles was very polite to me; accompanied me to see the various exhibitions of painting in the city. He exerted himself also, to get me a place for instruction. He recommended me to J. R. Smith as a pupil, and him to me as a good instructor. Mr. Smith said he should form a class in the course of fifteen days, and would then *take me in*. I awaited with little patience for the fifteen days to expire, and then he *did take me in* to his drawing room, just long enough to tell me that his pupils had not returned from the country, and that he should not open his school, or give instruction for the present. My little stock of money was going, and time flying. While kept in suspense by Mr. Smith, I met a townsman of mine, who introduced me to an elderly gentleman in Warren Street, a Mr. McKoy; a gentleman of some taste and skill in painting ornamental work. He was very kind to me and gave me much good advice, and an introduction to Alexander Robertson, then secretary to the Academy of Fine Arts. Mr. Robertson received me in his school, gave me a few little things to copy in lead pencil and India ink, and finally, at my particular request, he let me paint in oils, or rather copy two or three first lessons for girls, such

as a mountain or lake, very simple. I wanted to be put forward to something more difficult, but he said 'No'; that I could not be allowed to copy heads or figures till I had been with him a number of months; so, of necessity I left, after staying five or six weeks with him, for my money was all gone but barely enough to carry me home.

"To make another attempt, I again went to New York, by way of Norwich and New London. I wished to go *rapidly*, owing to my natural impatience, yet I felt obliged to go as *cheap* as possible. I took a deck passage on board the 'Fulton,' Captain Law, who told me that I should be set down in New York, for four dollars. I lodged on the cold deck (in September), without blanket or cloak. The 'Fulton' in those days exchanged passengers at New Haven with the 'Connecticut,' Captain Bunker. It so happened that between the two captains or their two secretaries, they took seven dollars from me before I got to New York which was too decided a removal of my 'deposites' to be forgotten even at this late period. The sum was more important to me than three hundred *now*. Those that slept in the cabin and fared sumptuously, paid only nine dollars. I was not allowed to look below. As the captains of the boat may be both alive, *perhaps*, were it worth the notice, you would be obliged to omit the mention of the circumstances, though *I* should admire to have them read it.

"While at Robertson's school I had free access to the academy over the schoolroom. That was a field of wonder to me, and what I saw there induced me afterwards to try my hand at painting heads or portraits. However, as I knew nothing of flesh coloring (and hardly *anything* of the tints of landscape, or of mixing them) I began, after my return home, to ornament the plaster walls of one of the rooms, in my father's house, with rude landscapes, introducing cattle, horses, sheep, hogs, hens and chickens, etc. Those who saw my productions looked astonished, but no farmer had taste enough to have his wall painted in the same way; I waited for patronage in landscape, but not having it, I determined to try my hand at portraits, so I shut myself up in the room I had just painted from top

to bottom, and painted the head and shoulders of a man from fancy; I did not care whom it resembled, I only strove to apply the shadows about the eyes, nose and mouth, so as to produce the effect of those I had seen in the Academy at New York. I painted away, and began to be pleased with my work as I advanced, and whistled in time with my feelings; my aged mother hearing me, came and knocked at the door, and said, 'you are successful, my son I know by your whistling.' I seldom paint a portrait, or anything else nowadays without thinking of the kind voice of my mother on that occasion; it was the first word I had heard uttered to encourage me onward in my new pursuit. I finished the head and drapery all at one sitting down, and then exhibited my work to my family; they seemed surprised, and all of them began to speak kindly to me (for after my return from New York up to this period my friends were silent. They knew I had spent all my money in the said city, and they seemed to avoid laughing at me, because they pitied me) and so I took courage. The neighbors met the same evening at the schoolhouse, half a dozen of them, perhaps, to talk of hiring a master. I had talked of keeping school myself again, merely because I could not get employ in ornamenting; so I went to the schoolhouse with the picture in my hand. The neighbors were thunderstruck; they praised it, and gazed at it till the business of the meeting was well-nigh forgot; my brother William gazed steadily at it at least half an hour without speaking; at length he exclaimed, 'well, Frank, if you paint ten years, you will not paint another so good as that.' I replied *very modestly*, 'I have seen better in New York!' They praised it till I really thought I had done something wonderful. The next day I called in a nephew of three years of age, and while he leaned upon my knee, and played about me, I painted his portrait and finished it all at one *standing*. The day following I took the portrait of another nephew, six years old, and I represented him laughing, and showing his white rows of teeth. I forgot to mention that I painted the first head named above, which astonished the neighbors, upon the lid of an old chest; it

was off the hinges. I painted the two last mentioned upon pieces of boards I picked up; the portraits of my nephews were called excellent likenesses. *My fame had now spread half a mile in one direction.* I was offered five dollars by a Mr. Mason (he was my first patron, so I mention his name) to paint a little miss, full length. I painted her, and they all said it was a *hit*; then the girl's mother offered me a dollar a day to come and paint the rest of the family, half a dozen of them. I went, and received thirteen dollars for thirteen days! My fame had now travelled seven miles. I was invited to Thompson, to paint several families, received three dollars a head and my board. As soon as I had earned fifty or sixty dollars, I returned to New York for instruction in portrait painting, but I could not obtain it. The old gentleman mentioned above, Mr. McKoy, gave me Mr. Stuart's mode of setting the palette, and Colonel Trumbull lent me two heads to copy, and treated me with much kindness. The same remark will also apply to Waldo and Jewett, they also lent me two portraits to copy. After copying the above named portraits, and one or two more, I was obliged to go back to Connecticut, my funds being exhausted. On my return, I had the boldness to ask eight dollars a portrait, and received it. I was forced to travel though, from town to town, to find business. Among others, I painted two in Thompson, which were sent to Providence to be framed. There they attracted the attention of the widow of General James B. Mason, she immediately sent to Killingsby for me to come to Providence to paint her family, promising me fifteen dollars a portrait. Accordingly I went, and was received into her family, where I remained five weeks, during which time I painted half a dozen. When I had finished two or three, she took me into her chaise and drove all over Providence exhibiting them, and praising them to her numerous influential friends, and thus she prepared the public to receive me most graciously as soon as I left her hospitable mansion. This same Mrs. Mason died, while I remained in Providence, when I lost one of my most valuable, and *disinterested* friends. I have met with many friends since I took up painting, but among them all,

I remember no one who was so zealous, active, and untiring in my behalf as Mrs. Mason, nor any one to whom I am half so much indebted for my somewhat successful career, as to her. You may leave out anything relative to me, if you will give a short tribute to her memory. I painted two years or more in Providence, and received constant employ, and from fifteen to twenty-five dollars for my portraits. I afterwards came to Boston, bringing a painting of two sisters with me, which I carried to Mr. Stuart for his opinion; I will give you his remarks, he said that they were very clever, that they reminded him of Gainsborough's pictures, that I lacked many things that might be acquired by practice and study, but that I had *that*, which could not be acquired.

"He invited me to come to Boston, and set up as a portrait painter, so accordingly after going home and making the necessary preparations, I returned and commenced painting in that city, where I remained in the full tide of successful experiment until I set sail for Italy, on the 23d of October, 1831. In Boston I received forty dollars for the head and shoulders, twenty-five by thirty inch canvas, and more according to the size; two years afterwards I received fifty dollars, and seventy-five for the kit-cat size; these were the prices till I went away. I forgot to mention that Colonel Trumbull gave me a very kind letter to Mr. Stuart, which I presented him when I carried the two sisters for his inspection. I sailed for Genoa, saw the fine paintings there, went to Florence, staid there five or six weeks, renewed my acquaintance with Mr. Thomas Cole, went with him to Rome, roomed with him there three months; thence we went to Naples together, visited Herculanum, Pompeii, and Pæstum together, and returned to Rome again in company. This circumstance I mention as a specimen of my good fortune, I have the highest respect for Mr. Cole's character and talents, but it is useless for me to say more of one whom you know how to appreciate. While at Rome I painted the portrait of Miss Harriet Douglas of New York. Sir Walter Scott being there at the time, and an acquaintance of hers, he came with Miss Douglas in her carriage to my

studio, where he remained nearly an hour, conversing all the while in a most familiar manner. I had painted an original Magdalen, it was standing on one side of the studio at the time, and Sir Walter moved his chair up within six feet of it; there he sat looking at it for some minutes without speaking: I was all impatience to know what he would say. He turned away with the laconic remark, '*she's been forgiven.*' I returned to Florence, staid a few weeks, went to Venice, staid seven months; returned to Rome the following winter, and staid three months more; returned again to Florence, visited Bologna, Pisa, and Leghorn; thence to Paris, staid there twenty days; thence to London, there ten days only, left it in the London Packet for New York, arrived in New York on the 25th August or 24th. After visiting my friends a month or two, I took my old room again here in Boston (Columbian Hall), where I have commenced painting with success, receive a hundred dollars for portraits, have not fixed upon prices yet for more than busts, choosing to recommend myself first, knowing that the good people of our country are willing to pay according to merit.

"Mr. Cole can, perhaps, give you some information about your humble servant, if you desire more. When I was a farmer, I used to go three miles before sunrise to reap for a bushel of rye per day, and return at night. Oh! had you seen me then, winding my way to my labors, shoeless, and clad in trowsers and shirt of *tow*, with my sickle on my shoulder! as you are a painter, you might have given me a few cents to sit for my picture, but you would not have taken any notes for biography. I have written upon a large sheet, and compactly, hoping to have plenty of room, but I might add so much more.

"Yours truly,

"FRANCIS ALEXANDER."

JAMES WHITEHORNE — W. ALLEN WALL.

*Mr. Whitehorne* was born the 22d of August, 1803, in the town of Wallingford, Rutland County, Vermont. With the usual disposition which leads to painting, he became acquainted

with an amateur of the art in 1823, who loaned him books and drawings to copy. Biographical notices of eminent painters stimulated him to undertake the profession, and he came to New York, and studied in the school of the National Academy of Design, of which he is now a member. He commenced professionally, in 1826: and has a share of the employment given to portrait painters. The moral conduct of this gentleman, and his amiable manners, ensure him the esteem of all who know him.

*Mr. W. Allen Wall*, the son of an Englishman, who emigrated to America, was born in New Bedford, May 29, 1821. He was apprenticed to a clock and watchmaker, but when out of his time, relinquished the business for a profession he more delighted in. About the year 1826 he commenced portrait painting, and in 1832 was enabled to visit England, France and Italy, for improvement. He has returned to his native country, and is employed in his profession. I have not seen his pictures.<sup>1</sup>

#### JERVIS F. HANKS — G. WASHINGTON TYLER.

*Mr. Hanks* is a painter of portraits, but his principal employment is in sign and ornamental painting. He informs me that he is a native of Pittsford, Otsego County, New York, and born in 1799. He received a good common school education, as a boy, and when but thirteen years of age, enlisted as a soldier, in the army of the United States; and as such, did duty at the battles of Chrysler's Fields, Chippewa, Lundy's Lane and Fort Erie. He was discharged in 1815, with a certificate and recommendation from the officers of the 11th Infantry, for a cadet's situation, at West Point. It appears that after the war, Hanks was again at school, and under the guardianship of his father, who, removing to Wheeling, in Virginia, in 1817, the youth accompanied him. He, after this, appears to have wandered from place to place as a sign painter, and occasionally taught school.

<sup>1</sup> William A. Wall, an excellent portrait painter, was born in 1801. He studied with Thomas Sully and went to Europe in 1831, returning to New Bedford in 1833, where he remained. While in Italy, Wall made the portrait of N. P. Willis, now in the New York Historical Society.

In 1823 Mr. Hanks saw the artists and pictures in Philadelphia, and, returning to Virginia, commenced portrait painting. In 1827 he "found his way" to New York, with his family, where he could not gain employment sufficient as a painter of portraits, but has succeeded by adding sign painting — or rather, making that his principal occupation.

*Mr. Tyler* was the son of Samuel Tyler, and grandson of Joseph Tyler, long a favorite on the stage of New York. He was born in the year 1805, and at the age of fourteen was put apprentice to a coach painter. George had probably imbibed a love of painting from seeing a picture of Garrick, by Pine, in his grandfather's possession, and two or three other portraits. The lad soon discovered talent, and executed the principal parts of coach painting with peculiar success. He received instructions from John R. Smith. In 1827, he commenced portrait painting; he married, and was apparently improving in his profession, when he was attacked by disease, and on the 13th of May, 1833, died, leaving behind him several pictures of considerable merit, and (of much more consequence) a name without blemish — a character pure and amiable.

#### FREDERICK S. AGATE — ALFRED AGATE.

*Frederick S. Agate* is a most amiable and rapidly improving artist, who has recently embarked for Italy to pursue his studies. He was born in the village of Sparta, West Chester County, New York, in the year 1807. He had the usual propensity for scrawling and scratching figures of beasts, birds, and "things in general"; and moreover an early ambition to versify, and might, with Audrey, "thank the gods for making him poetical." At the age of thirteen he became acquainted with that excellent old gentleman, Mr. Rollinson the engraver, and through his influence, and that of the Rev. Mr. Wittingham, his grandson, he was removed to New York, and placed under the tuition of John R. Smith as his instructor in drawing. He was afterwards received as a pupil by S. F. B. Morse, Esq., whose friendship he obtained and still enjoys. In 1827, Mr. Agate took a room in Broadway and commenced portrait

painter. For a time his efforts appeared timid, but within two or three years he has felt a just confidence in himself, and "The Dead Child," "Forrest, in the character of Metamora," and still later his historical picture of "Ugolino" from Dante, stamp his character as an artist of genius and power. His best portrait is a late one of his old friend Rollinson.

By his industry he is now enabled to proceed to Europe for a term of study, which he limits to two years; and so well prepared as he is in knowledge and moral worth, two years, I doubt not, will return him to us an accomplished and first-rate artist.

His brother and pupil, *Alfred Agate*, under his instructions and those of Thomas S. Cummings, Esq., is at this time a good and rapidly improving miniature painter, with apparently the same amiable character which marks the senior brother.

#### FREDERICK R. SPENCER.

This gentleman was born in the town of Lennox, Madison County, New York, on the 7th June, 1806. His parents were from the New England States: his father, General Ichabod S. Spencer, from Massachusetts, and his mother from Connecticut. Mr. Spencer experienced the usual boys' inclination for imitating prints, and at the age of fifteen, being with his father in Albany, saw for the first time, a gallery of portraits; they were the works of Mr. Ames. His desire for painting increased, and in 1822 he attempted some portraits of his relations, and evinced his love of art by going frequently from his father's residence to Utica, thirty miles, to see my pictures on Scriptural subjects, exhibiting there. I then first saw Mr. Spencer and was pleased with his ardor, as I have since been with his manners and his progress in the art he pursues. He says I at that time gave him some valuable instructions, and has expressed his gratitude. I can freely say that I never withheld the knowledge I possessed from any artist, young or old.

In 1822 Mr. Spencer was placed as a student at Middleburg Academy, in Genesee County, New York, where he

acquired a knowledge of the classics, but was more devoted to the study of mathematics. His father being a lawyer, took him into his office as a student, but yielded to his desire of becoming a painter, and sent him, in 1825, to New York, where he drew from the casts of the American Academy, and had the favor of the president, and his instruction in the methods he was to pursue. The young painter returned home and painted at his father's house, but in 1827 commenced professionally at a village in the neighborhood, at from three to ten dollars a head. His uncle introduced him to better business in Albany, and he there painted portraits between two and three years. He likewise painted in Utica, but finally made New York his headquarters, where he has been in constant employment to the present time, and with increasing reputation.

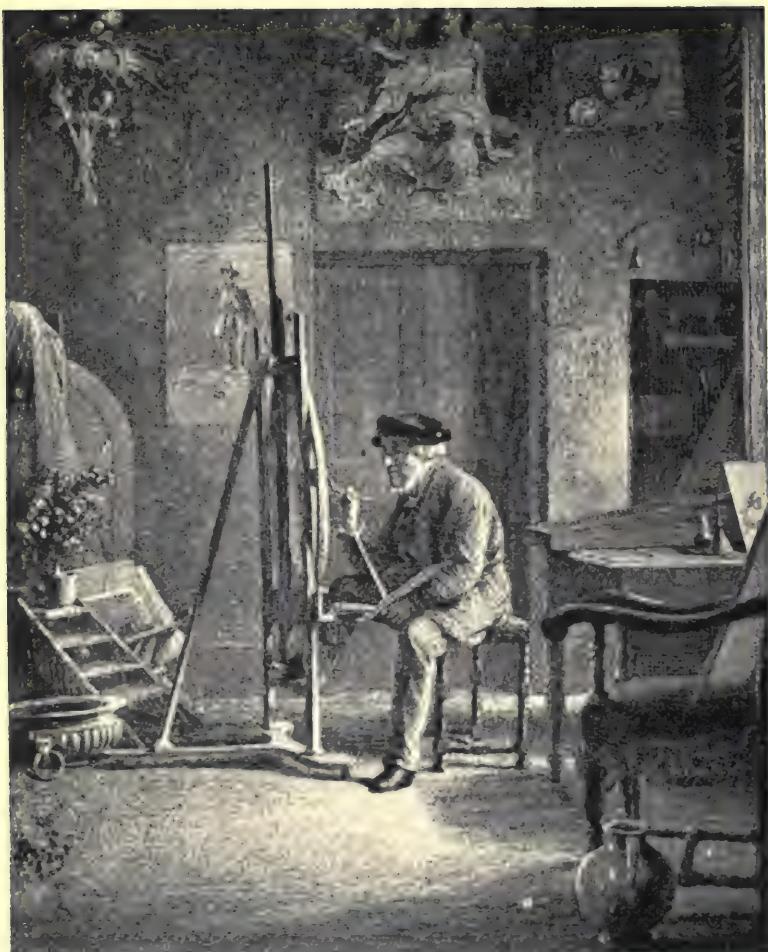
#### JOHN G. CHAPMAN

Was born in Alexandria, District of Columbia, on the 11th of August, 1808.<sup>1</sup> He was intended by his parents for the profession of the law, but like many recorded in this work, his scrawls in his books indicated an inclination to figuring in another line of life. George Cooke (now an artist in New York) married a connection of young Chapman; and to an early acquaintance with him, Mr. Chapman attributes his devotedness to the arts. At the age of sixteen he made his first attempt in oil painting. From C. B. King, Esq. he obtained some plaster casts and commenced his study of drawing.

In 1827 Mr. Chapman became professionally a painter, leaving home with a determination to enable himself by his art and industry to visit Italy. At Winchester, in Virginia, he commenced his career with success. In the autumn of 1827 he went to Philadelphia, and studied from the casts in the Pennsylvania Academy. He was denied the privilege of

<sup>1</sup> Dunlap is in error in date of birth. It should be December 8, 1808.

John Gadsby Chapman had a studio for several years at Washington, D. C., during which period he painted "The Baptism of Pocahontas," now in the rotunda of the National Capitol. In 1848 he returned to Rome where he resided many years. He died in Brooklyn, N. Y., November 28, 1889.



JOHN GADSBY CHAPMAN  
1808 — 1889  
FROM A LITHOGRAPH BY HIMSELF



painting in the building. By the aid of friends Mr. Chapman was enabled to visit Europe, passed a short time in Paris, then proceeded to Italy, and commenced his studies in the Vatican. Here he met his friend Mr. Cooke. Copying from the old masters, and the study of the naked figure at the Academy occupied the student. It was some time, Mr. Chapman has said, before he could appreciate Raphael and Michaelangelo, but he became an enthusiast in his admiration.

Before leaving Rome the young painter selected for the subject of an original picture, "Hagar and Ishmael fainting in the wilderness," now in the possession of John Linton, of New Orleans. The figures of this picture were the size of life. It was engraved as the first representation of American art in the "Giornall di Belle arti," published at Rome, in November 1830. In company with S. F. B. Morse, Esquire, Mr. Chapman visited much of the scenery about Rome and Naples. From Rome he went to Florence, and studied six months, then visited Bologna, Venice, and Milan, and revisited Paris. In 1831 Mr. Chapman returned home, and found employment in his native city, where he opened an exhibition of the pictures remaining in his possession of those copied in Italy, and others painted after his return. Mr. Chapman has painted Mrs. Drake as Lady Macbeth, and a portrait of Mr. Madison, which is now in the hands of an engraver. Silas E. Burrows, of New York, has a picture painted for him by Mr. Chapman, and James Fenimore Cooper has a copy of Guido's "Aurora." The latter I have seen, and can give my opinion that it is a specimen of Mr. Chapman's skill, which places him above all the copyists of Italian pictures who have recently visited Italy except Messrs. Morse and Weir. It is a fine picture.

A Madonna and child, from Murillo, and a Flora from Titian, are possessed by John Gadsby, Washington city; a woman tuning a guitar, from Metzu, and an original portrait of Horatio Greenough, belong to the Boston Athenæum.

Mr. Chapman's intention is to fix himself professionally at the seat of the United States Government, where, I doubt not, from what I have seen of his works and heard of his merits, he

will command the attention of the public servants and national legislators.

#### H. AUGUR.

Mr. Augur was born at New Haven, the 21st February 1791.<sup>1</sup> His father was a joiner and carpenter, and the boy had an early propensity for handling tools, which the father discouraged; and to lead him into commerce, bound him apprentice at the early age of nine and a half years to a grocer; but the grocer was not all grocer, he was a tool-using animal and handled his awl, so that young Augur had the pleasure of making something, and to make anything was better with him than to make money by traffic. He attended the *grocery*, and made shoes until the time of servitude expired. His father furnished a capital of \$2000 to place him in an eligible company of dry goods retail merchants, as they are called in Connecticut; and the young man entered life in the first rank of New Haven society, as a prosperous merchant. His partners have continued such to this time; but by the hocus-pocus of trade, bank credits, notes and indorsements, at the end of a few years Mr. Augur's \$2000 was lost, and he was declared to be indebted to his partners (or one of them) \$7000, and no longer a merchant. His situation reduced him almost to despair. He found himself shunned by former associates, and he shunned them. His manly pride made him determine on exertion to pay the debt, and he felt no reluctance in stooping to any honest employment for that purpose. He borrowed \$200 at enormous interest, and hired a small place which he opened as a fruit shop — it succeeded — he bought carver's tools, his old propensity continuing, and made a musical instrument, carving the mahogany framework in a bold and beautiful manner. This work I have seen and examined. He thus employed himself between the visits of customers to the shop. His old companions pass him, and see him not. One day sitting at his work, he saw two of his former companions stop before his shop window; one asked the other, "Who has set up a *cookee* shop here?" "Augur," was the reply. "What,

<sup>1</sup> Hezekiah Auger died January 10, 1858.

Augur the merchant?" "Yes." "He'll break again — he won't pay the rent."

The instrument of music finished, he carried it to a cabinet-maker to have it varnished. His specimen induced an offer for carving the legs of mahogany chairs and things of that kind, which he accepted and earned good wages while attending to his fruit store. In two years he paid part of his debt by means of honorable industry. But his partner creditor threatened — his fears perplexed, and he sold his shop and his carving business to secure the means of extricating himself from debt. He invented and made a machine to manufacture worsted lace and worsted epaulets for non-commissioned officers — those branches of worthless worsted which, as Mandeville says, make the stupid animal, man, imagine he is a hero, and strut as if his shoulders bore the gold or silver badges of his colonel. This speculation answered — Augur lived a recluse, paid debt, and seems to have been willing to make money, provided he was making something else. He made looking-glass frames and mended old ones — he learned to gild as well as carve. Employment diverted his thoughts from the enemy, who had ruined his hopes of fortune, and after a hard day's work, he slept sound until he could go to work again. He paid his debt, and no longer feared the sheriff. His father died and he supported his mother, whose house he still lives in.

Always desirous of carving the human figure, he had from childhood looked with longing on the figureheads of the ships in the harbor. He now was desirous to make a bust in marble, and encouraged by Mr. Morse, he borrowed a head of Apollo, purchased a block of marble, and without further thought commenced metamorphosing the shapeless mass into a likeness of the sublime form before him. Delighted with his employment, he forgot the world and was forgotten, until having finished his bust it was seen, and he was hailed as an artist — a sculptor — a self-taught genius. Crowds begged to see the head — all admired — all were desirous of Mr. Augur's

acquaintance, and those who had shunned now courted him. His ambition was excited, and he wished to become a sculptor. He wanted money, and some one was found to make a trial of borrowing a few hundred dollars. But the cold looks returned, and he received excuses.

He found means to procure more pieces of marble, and chiselled a Washington. He then ventured on a statue, and produced, seven years ago (1827), a figure of Sappho, which was exhibited in Boston and sold there. He then conceived the design of a group — Jephtha and his daughter, and executed it. These works he cut directly from the block, without the preparatory and necessary preliminary of making a model. This, though adding to difficulty and injuring the work, excited curiosity in the vulgar, and attention from artists. He says he had no view in his chiselling but to cheat thought, occupy his mind pleasantly, and drown reflection by this employment, as others drown the memory of misfortune by the glass and bottle. The Jephtha and daughter has been exhibited in New York, and I believe elsewhere. His works are now on exhibition at his house in New Haven. He says he has received abundance of compliments and little money. He has at present an order from Washington city for a bust of Chief Justice Ellsworth, and another from Hartford for that of the president of a public institution. Orders for monuments he has several; and I think, from appearances, with his habits and industry is doing well. He has adopted modelling *before* chiselling, as other sculptors do; and is now engaged in designing, in clay, a statue, whose name or character he at present conceals.\*

#### CHARLES CUSHING WRIGHT.

This gentleman is well known as an *engraver and die-sinker*. Born in the town of Damariscotta, fifteen miles east of the Kennebec River, Maine. When only nine months old his father (a Scotchman) died, leaving the family in indigent circumstances. When he was about the age of thirteen, a stranger — Charles Cushing, whose name Mr. Wright adopted — saw and

\* This notice is given from memory, after conversing with Mr. Augur.

liked the boy, and proposed to educate him. The liberal offer was accepted, and he was sent to a boarding school; but he had not been long there when his friend died, leaving no provision for the boy, who, by this unfortunate bereavement, was deprived of the benefits of an education.

An uncle, a merchant in Wiscasset took young Wright into his counting house, and promised, if, after a trial, they liked each other, to bind him an apprentice for eight years, and teach him his calling. After a short stay, however, the conduct of his aunt forced him to leave his uncle, and he did so with as much joy as a prisoner feels when released from thrall. By an unfortunate accident, which happened soon after this, he fractured his leg, and for a year was disabled from working. A great part of this time he devoted to acquiring a knowledge of reading, writing, and arithmetic. Thrown upon his own resources for a livelihood, and thirsting, as young minds often do, to see the world, he resolved to follow the sea; but the Embargo and Non-Intercourse Acts had so paralyzed commerce, that he found no opportunity to indulge his inclination.

War with England being declared in 1812, he felt a military ardor, which was checked by his relations, they being of the party opposed to the war. However, he soon left his native State and arrived in that of New York, where he attached himself as clerk to a sutler of the 25th Regiment, with whom he remained more than a year. During this period he was witness to many of the stirring scenes on the lines, and on several occasions volunteered in them. He was present at the capture of Little York and Fort George, and also in the battle of Stoney Creek, in which action he received a musket wound. Peace being proclaimed, Mr Wright settled in trade at Sacketts Harbor, where, from his extensive military acquaintance, he was pursuing a profitable business. Unfortunately, however, his prosperous career was checked: a servant of the family in which he resided administered poison in the food, which so injured him that for many a day his life was despaired of, and its effects he felt for years after. On his recovery, the next step in his eventful life was to bind himself an apprentice to John

Osborn, a jeweller and watchmaker of Utica, with whom, after a time, he removed to Homer, Cortlandt County. With this gentleman he remained till he was twenty-one years of age, working chiefly at the silversmith's forge.

Not exactly relishing this business, and seeing, accidentally, some books illustrated with plates by Scoles, he became enamored of the art of engraving: but how to pursue it was the question — all around him were as grossly ignorant of the art as he was. At length he found an encyclopedia in the library of a friend, which contained a short description of engraving. Studying this thoroughly, he determined to commence the business — having made his own tools, and plated out a piece of copper — he engraved a watchcard; which, for want of better material, was printed on the backs of playing cards.

Before he was twenty-two years of age, Wright had advanced considerably in the art, and then, for the purpose of further improvement removed to Albany, and thence to New York, a perfect stranger, with only five dollars in his pocket. Here he soon became acquainted with a gentleman from Georgia, by whose persuasion he removed to Savannah, and remained there till the disastrous fire of 1820. His shop burned, and the city in ruins, he proceeded to Charleston, South Carolina, where he remained four years. In 1824, Mr. Wright formed a partnership with A. B. Durand and brother, in the bank-note business, under the firm of Durand and Wright, and settled in the city of New York.<sup>1</sup>

A die-sinking establishment was offered for sale, which he purchased. Although this was not the branch in which he had been lately engaged, yet it was one in which he had already made great proficiency. While in Charleston, Mr. Wright executed a number of dies and portraits sunk in steel: the first, in 1820, of Charles Cotesworth Pinckney, of South Carolina, being (says my informant) the *first* portrait sunk in steel by a native American artist — a fact worthy to be remembered. At this day there are only two American die

<sup>1</sup> Wright died in New York June 11, 1854.

sinkers, Mr. Wright of New York, and Mr. Gobrecht of Philadelphia. Since then, Mr. Wright has executed many dies for medals; but that branch not affording him sufficient occupation, his time is chiefly engaged in one more adapted to the wants of the country — that of xylographic and copperplate engraving, in company with Mr. C. Durand.

The last medal executed by Mr. Wright, was of Edwin Forrest\*; a die, which, while it testifies how justly talent and worth are appreciated by the citizens of New York, is a fine specimen of the art, and reflects great credit on the artist.

#### J. R. LAMBDIN.

This estimable gentleman and artist is now probably the best painter on the western side of the Alleghanies, and a permanent resident in the city of Louisville.

Mr. Lambdin was born in Pittsburg on the 10th of May, 1807. From the age of twelve he devoted all the time he could command to drawing, carving, and engraving on wood. His unconquerable desire to become an artist originated from a visit made by Jer. Paul to Pittsburg, and the exhibition of a full-length "Washington" by him, as a sign, in the neighborhood of Lambdin's place of abode.

Early in 1823 young Lambdin visited Philadelphia, and placed himself under the tuition of Mr. E. Miles, having determined on painting as his profession. After six months passed with this teacher, he was received as a pupil by Mr. Sully, and painted under his guidance for a year. He then returned to Pittsburg.

In 1827, some offers of assistance having been made, to enable Mr. Lambdin to pursue his studies in Europe, he repaired to New York for the purpose of embarkation; but a

\* It having been very generally known, that Edwin Forrest, the tragedian (a man in whom talents and worth are rarely excelled) was about visiting Europe, it was thought by many of the citizens of New York, a fitting occasion on which to testify to him their high appreciation of his talents as an actor, and his character as a man; and a voluntary subscription was made for that purpose. Designs were made by C. C. Ingham, Esq. N. A. and a die was sunk by Mr. Wright, for a gold medal, which was struck. This medal was presented to Mr. Forrest on the 25th of July, 1834, at a public dinner given to him by the subscribers and others, at which the Vice-Chancellor presided.

failure in raising the requisite funds caused him to return disappointed to his native place; where, soon after, he established the Pittsburg Museum and Gallery of the Fine Arts, the first public exhibition of the works of art in the West. After a trial of four years, Mr. Lambdin removed with his collection to Louisville; where he has found greater encouragement for his exhibition, and more constant employment for his skill, as a portrait painter. His collection is rapidly augmenting, and his prospects of permanent prosperity are daily increasing.—For much valuable information respecting the arts and artists of the West I am indebted to this amiable and enterprising gentleman.

#### W. M. ODDIE—WILLIAM MAIN.

Mr. Oddie, though not a professional artist, is so distinguished as a landscape painter, that I am happy to have the following notice from the pen of a friend who knows him well. “He was born in New York, about the year 1808, and first indicated a fondness for the arts after his marriage into the family of Henry Meigs, Esq. It was the practice of his father-in-law to amuse himself in the evenings with sketching wild images, such as a *journey to the moon*, with views of the scenery, of the plants, and rare and striking portraits of the *moonites*. These embodied ‘whim-whams,’ I believe, first induced our friend Oddie to try his hand. He, however, was a lover of the romantic, as indeed he is now; and his themes were cottages and purling streams, with some gentle swain and his true love strolling through the meadows, or seated beneath the shade of some wide-spreading tree. By the way, trees used to puzzle him, and he generally kept his landscape clear of them, which gives his earlier sketches a somewhat barren appearance. He was frequently advised to get some instruction in the art, but declined, saying, he would battle it out by himself; and in this mood I found him, and soon convinced him, that there were many things he could be taught, in a very short time, which would consume months, and perhaps years, if left to himself to find out; and that, after he had learned all that could be

taught him, he had still enough to learn when left to himself.

"His eyes were opened at the first lesson, and his natural good taste led him on with a rapidity I have rarely seen equaled; and if pursued as a profession, would certainly lead him to excellence and honor.

"*Mr. Main* was born in New York, but in what year I cannot say; and was induced to pursue engraving as a profession, from hearing the conversation and seeing the works of a celebrated master, Munro Gondolfi, who made us a visit some years since. On his return to Italy he induced Main to accompany him, and he was to have been his pupil; but on their arrival at Florence, or in its vicinity, Main arose one morning, and, to his utter astonishment, found his friend had decamped, and left him to shift for himself. In this situation he applied to Raphael Morghen for admission into his studio. He was successful; and, in a short time, became his favorite pupil. On his return to his native country, he was a long time without employment. Occasionally, he said, he used to get a commission to cut a doorplate or a visiting card, and that was his share of *patronage!* At last he went to Messrs. Waldo and Jewett, and offered them forty dollars, I think, for the loan of their picture of Bishop Hobart, which was accepted, and he set himself to work to engrave it, as a specimen of what he could do. How well he succeeded every collector and artist can testify. The labor was immense, when it is considered he was doing it merely as a specimen. His health began to give way: but still he consoled himself with the idea that, when finished, he would have his reward and regain all. At last it was completed, but it came to the world still-born: he scarcely sold enough to pay for the copper; and, I believe, had some idea afterwards of papering his room with the neglected impression.

"Such is the fate of poor Main. His constitution is very delicate, and disappointment and neglect were more than he could bear. He of course declined the doorplates, etc, which the discerning public wished him to execute, and is now turned farmer. His health is returning slowly, and with it, I under-

stand, his fondness for the art, to which he sometimes turns, as to his first love.<sup>1</sup>

#### G. W. NEWCOMBE — JOHN W. DODGE.

*Mr. Newcombe* is an English miniature painter, who arrived in New York in 1829. He was born on the 28th September, 1799. He has pursued his profession steadily in the city which received him, until the present time, with obvious improvement. His conduct, as a man and a citizen, has gained him the esteem of all who know him.

*Mr. Dodge* was born in New York on the 4th of November, 1807. With the common propensity of boys for *making pictures*, he bound himself apprentice to a sign painter at the age of seventeen, who was to instruct him in drawing, but was incapable. Young Dodge, however, instructed himself: and, borrowing a miniature from a friend, succeeded so well in copying it, that he attempted painting from the life, and, as soon as free from his apprenticeship, he commenced miniature painter. He has succeeded by making nature his instructor, and now stands among the prominent professors of the art in New York.

#### JANE STUART.

This lady is the youngest child of Gilbert Stuart, our great portrait painter. She occasionally painted during her father's life, and evinced much talent, but was not encouraged by him. After his death she commenced painting in oil professionally. She has imitated successfully her father's style of coloring, and is improving in her drawing. With attention and encouragement, where she had a right to expect it, from her father, she might have acquired a skill, before his death, that would have made her independent: I hope she has since done so by her own efforts.

Col. Sargent says, "Stuart lost a promising son, whose talent, as an artist, he seemed very proud of: yet he would never give him any instructions; saying, that if he did he

<sup>1</sup> Main was one of the founders of the National Academy of Design in 1826 and was engraving as late as 1837, most of the time in the city of New York.

never would be original, and that he thought it best to let young artists find out a road for themselves. Young Stuart would often apply to me for information, which I gave him at second hand. He had also a daughter, who is living: he was very vain of her genius also."

When Mr. Neagle asked him why he did not instruct Jane, he answered, "When they want to know if a puppy is of the true Newfoundland breed, they throw him into the river; if true, he will swim without being taught." Such are the anomalies of man's character when not regulated by early instruction and confirmed by good habits. To most men nothing could appear more obvious than to assist in the improvement of children whose talents they were proud of.

#### ABRAHAM JOHN MASON.

This gentleman was born in Goswell Road, London, April 4, 1794.

He lost both parents before completing his ninth year, and was sent into Devonshire for education in the autumn of 1803. In the course of 1808, paying a premium of one hundred guineas, he was articled to the late Mr. Robert Branston, wood engraver, for seven years, at the expiration of which time he remained with that gentleman as an assistant for five years more. In the years 1819 and 20, while with Mr. Branston, he was concerned in numerous bank-note experiments. Mr. Mason engraved for some months wholly on brass. In 1821 he commenced wood engraving, professionally, on his own account. In March, 1826, Mr. Mason was elected a member of the Royal Incorporated Artists, for the establishment of an annuity fund, in London, to which he still belongs; and in September, 1827, was chosen a member of the committee of management of the London Mechanics' Institution. In February, 1828, he delivered a private discourse to about forty of its members, on the history and practice of wood engraving: in consequence of this he was invited, by the Royal Institution of Great Britain, and London Institution, to prepare a public lecture on the same subject. In the course

of preparation for his public lectures he became acquainted with several distinguished scholars and antiquaries. May 15, 1829, he delivered his first public lecture at the Royal Institution, before the first literati of the country, and the 27th, gave the same lecture before the London Institution. In the months of June and July, he delivered his full course of four lectures at the London Mechanics' Institution; in the intervals of which he lectured also at the London Literary Institution. On the 15th of July, 1829, he was admitted an honorary member of the London Mechanics' Institution; and received, subsequently, votes of thanks from that and other institutions where he had lectured in London.

In November, 1829, Mr. Mason sailed from London with his family for the United States, and arrived at New York December 18th of that year.<sup>1</sup> He brought with him numerous letters of introduction and testimonials from public institutions, and individuals with whom he had been connected: Mr. Brougham (now Chancellor), Dr. Birbeck, Mr. Loudon, the horticulturist, J. C. Buckingham, the oriental traveller; the late Mr. Northcote, R. A.; Professor Pattison; Mr. Wakley; Mr. Ackerman, and others, to Dr. David Hosack, and other scientific gentlemen and professional men. In May, 1830, he was elected an associate of the National Academy of Design, and in April, 1831, delivered his course of lectures to that body. In January, 1832, he repeated his lectures to the National Academy by request; and in June, the same year, he was elected professor of wood engraving to the National Academy of Design. In the autumn of the same year, Mr. Mason received an invitation to lecture in Boston; and in November and December delivered his course to the Society for Diffusing Useful Knowledge in that city.\*

<sup>1</sup> Mason, finding his occupation unprofitable, returned to London in 1839.

\* The excellent treatise on wood engraving, in this work, was furnished by Mr. Mason, and its merits speak louder than my commendations of his knowledge in the history, theory and practice of his most valuable art.

**JOHN LUDLOW MORTON—W. J. HUBARD—S. SEYMOUR—  
GEO. W. HATCH.**

I date the notice of *Mr. Morton* thus late (1830), as at this time he professed himself an artist, and made designs for our wood engravers.

He is a native of New York, and son of General Morton. Mr. Morton was one of the builders up of the National Academy of Design, a student of it, and is an academician. He has exhibited an historical picture from Scott's "Ivanhoe," which is, I believe, his only composition in oil colors. Happily situated in point of fortune, his time is divided between the arts and agricultural pursuits on the banks of the Hudson.

*Mr. Hubard* had two very well painted heads in the exhibition of the National Academy of Design, last May (1834). Robt. W. Weir previously to going to Europe, persuaded Hubard to try oil painting, and left him his materials for commencing. I know that he has had the advice of Sully. He was brought to this country, a boy, as Master Hubard, by some person or persons, who made money by his ingenuity as cutter of profiles in paper, at which he was uncommonly clever. He now, as I am informed, is a portrait painter in Baltimore.<sup>1</sup>

*Mr. Seymour* practised engraving and landscape painting in Philadelphia for several years. He went with the expedition to the Yellow Stone River, with Captain Long, as draughtsman, "and performed his duty admirably," says my friend Sully. He is a native of England.

*Mr. Hatch* is one of our prominent engravers, and designs with skill, taste, and accuracy. That I am not able to give a detailed and accurate notice of this very estimable gentleman is owing to a reserve, on his part, that is to me inexplicable. He is a native of the western part of the State of New York,

<sup>1</sup>William James Hubard commenced making silhouettes in England. After his arrival in this country he settled at Philadelphia and New York and later began to cut silhouettes in Boston, but the influence of Stuart induced him to paint small full-length portraits. One of the best examples of his work is the portrait of Charles Carroll deposited in the Maryland Historical Society; there is also an excellent portrait of Henry Clay. He died in Richmond, Va., in the service of the Southern Confederacy, February 25, 1862.

and was a pupil of Ashur B. Durand, our great engraver. Mr. Hatch resided in Albany, and, I believe, married there. He has been for some years a resident of the city of New York, and connected with a company for bank-note engraving.—He began a picture some years ago, which has been favorably spoken of, but he says he shall not finish it until he has made his fortune. He is a member of the National Academy of Design, and I have admired his sketches at our sketch club. There is a vignette picture of "The Captors of André," noticed in the "Mirror" of January last, designed and engraved by Mr. Hatch, as vignette on a bank-note plate, issued by Rawdon, Wright, Hatch & Co.<sup>1</sup>

<sup>1</sup> George W. Hatch was born about the year 1805; died, Dobbs' Ferry, N. Y., 1867. He was a founder of the American Bank Note Company, and its president, 1863-66.

## CHAPTER XIV.

FLAGG — CRANCH — SHUMWAY — MARCHANT — WILLIAM  
SIDNEY MOUNT — FREEMAN — FERGUSON — TORREY —  
RICHARDSON — TWIBILL — PAGE — BISBEE —  
CRAWLEY — NEWSAM — WALTER — BRA-  
DISH — WATSON — JAMES SMILLIE —  
MAYR — RAWDON — COLLECTIONS.

### GEORGE W. FLAGG.

THIS youth was born in New Haven, in the State of Connecticut, on the 26th day of June, 1816.<sup>1</sup>

The grandfather of Master Flagg was a native of Newport, in Rhode Island. He entered the Continental army as a surgeon, at the commencement of the Revolutionary War, and continued in the service until its termination. He was in all the important campaigns in South Carolina and Georgia. After the war, he married Mrs. Allston, the widow of Captain William Allston, of Marion's army, and the mother of Washington Allston. One of the issue of this marriage, is Henry C. Flagg, the father of our subject, who is a native of South Carolina. He was sent to the North for education at an early age, and has resided in New Haven (where he married), from the age of fifteen to the present time, with the exception of ten years, during which he practised his profession as a lawyer, in Carolina. From the circumstance of his change of location, George has lived several years at the South. In 1830, his father, in consequence of the ill health of his family, contemplated returning to New Haven, and George, who had even then begun to paint, proceeded to Boston with Mr. Bowman, with whom he had commenced his studies in the art.

<sup>1</sup> He died in New York in 1897.

At twelve years of age, whilst at school at Charleston, he first evinced a taste for his favorite pursuit. It was not encouraged by his parents, or by his grandmother with whom they resided. Possessed of an amiable disposition, and unwilling to give uneasiness, he seldom displayed his pencil in their presence, but sought every private opportunity of indulging his bent. While other boys were engaged in sports, he would be closeted with his drawing materials. All the pocket money he received, was immediately converted into paints and brushes. His first attempt in oil colors, was at the age of fourteen. His first essay of portrait painting was in a likeness of Mr. Babcock, of Charleston; it was considered a true one, and in the opinion of competent judges, an extraordinary performance for a child of his age. His next effort was in a portrait of Bishop England. This attracted the attention of the original, who is a man of fine taste, as well as an accomplished scholar.

It was useless any longer to restrain him; from the time of his first successful efforts his whole soul seemed fixed upon a single object. His mind was absorbed in the fascinating art; he would read nothing which did not tend to that point. He seldom conversed except upon the favorite topic; the company of playfellows became tedious; and from that period to the present, he has been the associate of men only — of men from whom he could derive information. It is almost needless to say that he was now permitted to pursue unrestrained the object of his aim. In Charleston, he received every encouragement which could be expected, and soon became a favorite in the first circles.

After his arrival in Boston, for eighteen months he enjoyed the benefit of occasional instruction from his uncle, Washington Allston. From this time his commencement as an artist may be dated. His family was then residing in Charleston; the gentleman, under whose care he had been, soon left this country; his uncle lived in Cambridge; and thus situated, without consultation, he opened his room in Graphic Court, and boldly commenced his career in the world as a portrait painter.

In Boston he experienced all the kindness and hospitality for which her enlightened inhabitants have been so long distinguished. Here, also, he became a favorite, and met with all the patronage that could be desired. After eighteen months' residence in Boston, he proceeded to New Haven, where he is now residing with his family. He has been established in that place for more than a year, persevering with the same zeal and industry which marked the commencement of his career. His portraits have already attained for him a name without relation to his age, and he has recently finished an original design from Shakespeare's "Richard III." which we understand will be brought out at an ensuing exhibition.

It is a representation of the murder of the Princes in the Tower.\*

Mr. Allston writes to me, "My nephew, G. Flagg, was with me a few weeks since. He has met with a most munificent patron — munificent for any country.† Not a *quid pro quo* patron, as I suppose you know. That boy, if I mistake not, will do great things one of these days. A great thing in his favor is, that his heart is as good as his head."

\*The slightest incidents in the life of one who has attracted public notice sometimes become interesting; at least to those whose pursuits are similar to his.

We shall here digress for a moment, to relate an anecdote of this young gentleman, which may seem to give some idea of character, and is in keeping with the fact just mentioned.

When but twelve years old, while bathing in the Sampit, one of his companions, who could not swim, ventured beyond his depth; he sunk in the presence of a number of men, who were at too great a distance to render assistance and could only stand as spectators, petrified by the awful scene. An exclamation of agony burst from the boy — he plunged into the river with perfect coolness, and after a violent exertion of strength directed with skill and courage, succeeded in bringing the little sufferer safe on shore; upon landing, he fell exhausted, and was soon after extremely ill. It may not be unworthy of remark, that he was not the herald of this fact to his parents, or to any other person.

†The patron here mentioned, is LUMAN REED, Esq., of New York, who is, indeed, a munificent patron of art and artists. He has justly appreciated young Flagg, who under his direction, and supported at his expense, has, within these few days, embarked for Europe to complete his studies as an artist.

Mr. Reed has built a large picture gallery, which, that it may have a proper light, is at the top of his house in Greenwich Street. There already may be seen some of the unrivalled landscapes of Cole, and the same artist is employed in painting several more for him. Mr. Reed has likewise given a commission for an historical picture to Mr. Morse, which will be executed, at least in part, this winter. To our princely merchants, Luman Reed, Esq. has set an example of a mode of expending the gifts of fortune very different from the ostentatious displays of the dining or the drawing room.

## JOHN CRANCH — E. SHUMWAY.

*Mr. Cranch*, the son of the Hon. William Cranch, judge of the district court, Washington city, was born on the 2d of February 1807, and graduated at the Columbian College in 1826; at which time he recited a poem of his own composition on painting. He devoted himself to the art, and received instructions from Messrs. King, Harding and Sully. He commenced painting portraits at Washington in 1829, but, desirous of improvement, went to Italy in 1830. He was a short time in Rome, but, with other strangers, was ordered away as one of the friends of liberty. He went to Florence and resided until July 1832, then visiting Venice and again returning to Florence. Mr. Cranch has recently (1834) returned home, with a determination of testing his skill by the composition of an original composition, to be executed this winter. May success attend his efforts.

*Mr. Shumway* stands in the foremost rank of the miniature painters of New York. He had the good fortune to be born on the most auspicious day in the year for an American, the Fourth of July, 1808. His birthplace is Middletown, Connecticut. Mr. Shumway was intended by his friends for the store or the counting house; but, like many others, chose a path for himself, and happily has no cause to repent the choice. He came to New York in 1827, and entered as a student in the National Academy of Design. In 1829 he commenced painting professionally, and soon produced works which are honorable to himself and to the institution which aided his progress.<sup>1</sup>

## E. D. MARCHANT.

This gentleman has exhibited several portraits of superior merit in the gallery of the National Academy, and one or two groups entitling him to praise in composition. Of prepossessing manners and undoubted abilities, he must succeed in the profession he has chosen.<sup>2</sup>

<sup>1</sup> Shumway was painting miniatures as late as 1833.

<sup>2</sup> Edward D. Marchant was born in Edgartown, Mass., December 16, 1806, and died at Asbury Park, N. J., August 15, 1887. He painted in the West about 1843 and afterwards in Philadelphia for many years.

## WILLIAM SIDNEY MOUNT.

This young artist, who has dispayed uncommon talent both in fancy pictures or compositions of figures, generally rustic and comic, and at the same time in portrait painting, was born at Setauket, Long Island, on the 26th of November, 1807. At the age of seven he lost his father, a substantial yeoman cultivating his own farm, and "to the age of seventeen," he has said, "I was a hard working farmer's boy." An older brother at this time, 1824, sent for him to New York, and took him as an apprentice to sign painting. This brother, H. S. Mount, was above the ordinary standard of that occupation, and William strove to excel him. He eagerly sought and examined pictures, and West's "*Madness of Lear*" and "*Ophelia*" led him to study composition. His selecting these from among the pictures exhibited in the same place is a proof of his discriminating eye and correct taste.

In 1826, he entered as a student in the National Academy of Design. In 1827 he gave up the occupation of sign painting, and for the improvement of his health, returned to his first occupation, the culture of the earth on the paternal soil; but painting could not be forgotten. In 1828 he painted his first picture—a portrait of himself: and in 1829 he commenced professionally in New York as a portrait painter. But he evinced talents of a higher order, and soon produced his first composition picture, "*The daughter of Jairus*," at the annual exhibition of the academy of which he was a student. This attracted much attention. A rustic dance followed at the next exhibition, still better than his previous pictures, and showing that he had found the path in which he was destined to excel.

Mr. Mount continued to study the antique at the National Academy of Design, and to advance rapidly in his career.—His portraits had progressive merit as well as his composition pictures, most of which were humorous or rustic. In 1833, at the annual exhibition of the National Academy at Clinton Hall, he produced his full-length portrait of Bishop Onderdonk, which elicited a universal burst of applause, and a just tribute of admiration from connoisseurs and artists.

A constant attention and indefatigable application to drawing, from the time he first entertained hopes of becoming a painter to the present time, a profound study of such specimens of coloring as fell in his way, with a devotedness which has led him to the occupation of those hours, even of the night, which many waste in frivolity, to the practice and study of designing, has already been rewarded by skill of an uncommon grade, and must lead to future eminence in his exalted profession.

Mr. Mount's health has not been improved by changing the occupation of an agriculturist for that of a painter. In every other respect his prospects are highly encouraging. From personal knowledge I can speak of him as a young man of the best principles. Such talents as he has evinced, united with probity and industry, must carry him triumphantly through life.

The last works he has exhibited at Clinton Hall, are a group of the table after dinner, very admirable, and a yeoman *husking corn* in the field, still more so.

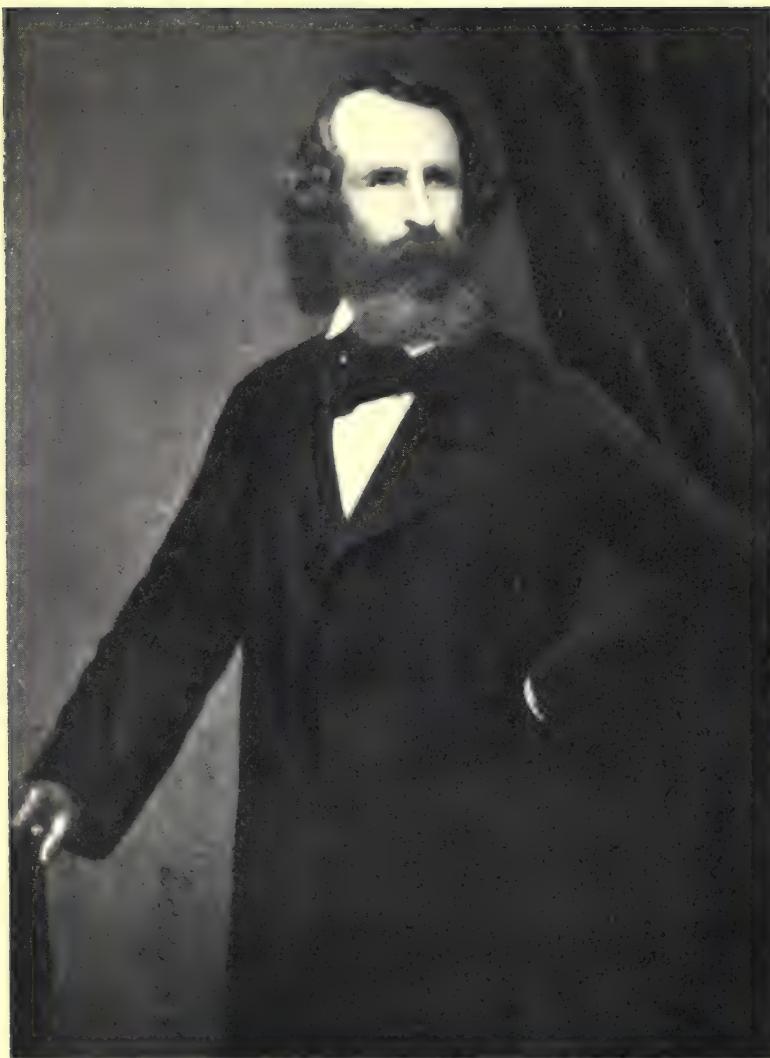
I was much pleased to receive the spontaneous eulogium of a much better judge than myself in a letter of August 1834, from Mr. Allston; he says:—

"I saw some pictures in the Athenæum (Boston) last year, by a young man of your city — Mount — which showed great power of expression. He has, too, a firm, decided pencil, and seems to have a good notion of the figure. If he would study Ostade and Jan Steen, especially the latter, and master their color and *chiaroscuro*, there is nothing, as I see, to prevent his becoming a great artist in the line he has chosen."<sup>1</sup>

JAMES FREEMAN — DUNCAN FERGUSON — M. C. TORREY  
— ANDREW RICHARDSON.

*Mr. Freeman* was thrown upon his own resources at a very early age. He was born at Grand Passage, Nova Scotia (whither his parents had removed from the United States), in the year 1810. At the age of eight he was brought to Otsego

<sup>1</sup>William Sidney Mount died in New York City in 1868.



WILLIAM PAGE  
1811—1885  
AFTER A PHOTOGRAPH BY BRADY  
From the collection of the Macbeth Galleries, New York



County, N. Y. Through difficulties and hardships he made his way to the city of New York, to gain instruction in drawing and painting. He applied to me for that purpose in 1826, and received freely such as I could give. I have always declined taking a pupil, but never refused my advice or instruction. He entered himself a student of the National Academy, and has worked his way to the honor of being an academician. He attracted much attention by exhibiting the head of an old Revolutionary soldier, hired to sit as a model. I remember Henry Inman saying, "I should be proud to be the painter of that head." Freeman has since painted larger pictures; but none better. It is in the possession of John I. Morgan, Esq. Mr. Freeman, with perseverance and the preservation of his good habits, must be an eminent painter.

*Mr. Ferguson* was born in New York, the son of John Ferguson, Esq., at one time mayor of the city, and at his death, U. S. Naval officer. Duncan was the pupil of his brother-in-law, R. W. Weir, and a student of the National Academy. He has but recently commenced portrait painting, and has only to persevere and follow his teacher and he must succeed.

*Mr. Torrey* is likewise a student of the National Academy of Design. I believe he is a native of New England. The last portrait I saw of his exhibition evinced a power that must lead with application to happy results.<sup>1</sup>

*Mr. Richardson* is an English gentleman, who has exhibited a number of landscapes at Clinton Hall. I am ignorant of his history.

#### GEORGE W. TWIBILL — WILLIAM PAGE.

*Mr. Twibill* was born in the township of Lampetre, Dauphin County, near Lancaster, Pennsylvania. The precise time of his coming to the city of New York, I do not know. Having chosen painting as his profession, he was for a short time a pupil with Parissien (the third), but soon found a more efficient teacher in Henry Inman, with whom he placed himself on the 10th of June, 1828. Mr. Twibill was soon a dis-

<sup>1</sup>Manasseh Cutler Torrey, born in Salem, Mass., and a pupil of Henry Inman, painted portraits between 1831 and 1837.

tinguished pupil of the National Academy of Design, of which he is now a member.

In the year 1832, he commenced professionally, and distinguished himself in a size of oil-colored portraits, too large to be called miniature, but below the size of life. His success has been satisfactory. He early married Miss O'Bryan, a sister of Mrs. Inman. Several of his full lengths of the above size, I have seen and admired.

*Mr. Page* was born in Albany the 23d of January, 1811, of poor respectable parents. By aid of Dr. E. G. Durnell, he was placed as a pupil with Mr. James Herring in 1825, to learn the art of drawing and painting, and in 1826 became a pupil of Samuel F. B. Morse. He attended the National Academy of Design, and in 1827 received a premium for drawing. The first picture he offered for exhibition was the only one rejected by the *hangars* of the National Academy of Design. His second was placed where it might not be noticed. But these failures stimulated his exertions — he studied assiduously in the Academy, and at his easel, and in less than a year he brought for my inspection the head of a youth, so replete with beauty, that he was asked from what he had copied it. "From nature," and he produced the original. Mr. Page married the sister of Mr. Twibill, and is improving in his profession, both in historical and portrait painting. He has talents of uncommon strength. I have recently seen a specimen of mezzotinto engraving from a full length, small size, of Forrest the tragedian, which I think the best specimen of that mode of engraving, that an American artist has produced. The painting is by himself, from the life.<sup>1</sup>

#### JOHN BISBEE — JOHN CRAWLEY, JR. — ALBERT NEWSAM.

These three gentlemen are good draughtsmen, and have devoted their time and talents to *Lithography*.

*Mr. Bisbee* I remember as a student, assiduously drawing from the round, and with taste and judgment.

*Mr. Crawley* is engaged at Endicott's and Swett's establish-

<sup>1</sup> William Page died at Tottenville, Staten Island, N. Y., October 1, 1885.

ment, and I have seen some beautiful specimens of this mode of drawing by him. Lithography or drawing on stone, and taking impressions by the aid of acids, transferring innumerable copies to paper, is a very useful invention, and tends to multiply pictures, many of them of a character which diffuses taste and facilitates the progress of art. When practised by a good designer its use is obvious. To be a good draughtsman on stone, requires the same study as to draw well on paper. It is a very pleasant occupation for females, and I have seen specimens from two young ladies, the daughters of Mr. Peter Maverick, deceased, which I thought ought to command for them an employment that would make them independent with common application.

*Mr. Newsam*<sup>1</sup> is deaf and dumb, but endowed with much talent. I understand that he is the draughtsman of the lithographic prints, issued by Childs & Co. of Philadelphia.\*

#### THOMAS U. WALTER.

Thomas U. Walter, architect, was born at Philadelphia in the year 1804. He served a regular apprenticeship to the trade of bricklaying and stone masonry with his father. During his apprenticeship he devoted his leisure hours to the study of architecture, having conceived a strong attachment to that art from his having been concerned in the capacity of bricklayer in the building of the bank of the United States, at Philadelphia, a work in which his father was engaged as a master mason, and at which he labored with his own hands. He married in 1834.

In the year 1825 Mr. Walter commenced business as a master bricklayer, still pursuing his favorite studies, which were greatly facilitated by a natural talent for drawing, and

<sup>1</sup> Albert Newsam, lithographer and engraver was born at Steubenville, Ohio, May 20, 1809; died near Wilmington, Del., Nov. 20, 1864. He was an excellent draughtsman and produced a large number of drawings on stone and a few engravings.

\* The first lithographic establishment of which I have any knowledge was made amidst many difficulties by *Mr. Imbert*, of New York. They are now almost innumerable throughout the United States. But however beautiful or perfect the plates are, the credit is transferred to the master of the establishment, and the artist is sunk. This must change. The artist must be announced, and must be the *Master*.

an acquaintance with the science of mathematics. In the year 1830 he became a pupil of William Strickland, Esq. under whose instructions he devoted his whole attention to the study of architecture and engineering for eighteen months.

In the early part of the year 1832 the designs of Mr. Walter for the new county prison, at Philadelphia, were adopted, and committed to his charge for execution. This extensive establishment is now almost completed, and presents a beautiful specimen of castellated architecture.

Mr. Walter is also engaged as architect in the construction of the "Girard College for Orphans," at Philadelphia, a building chaste and magnificent in design and elegant in execution, being a perfect example of the Grecian Corinthian order, the columns of which are each six feet in diameter, and more than 55 feet in height, the portico when finished will extend around the whole building, and support an entablature and roof, all of which will be composed of white marble.

Mr. Walter's designs for this establishment were adopted by the city councils in the early part of the year 1833, and on the succeeding fourth day of July, the cornerstone was laid with appropriate ceremonies.

The Will's Hospital, for the relief of the indigent, blind, and lame, at Philadelphia, and several other public buildings are the work of this young artist.

#### A. BRADISH.

This gentleman resides at Geneva, State of New York, and I am assured has proved his talents as a portrait painter to the satisfaction of his employers. He has been invited to exercise his profession at Detroit, owing to his approved skill. I can only speak of him as an intelligent young man, full of enthusiasm for his art, modest in his deportment, and esteemed most by those who know him best.

#### S. WATSON — J. SMILLIE — CHRISTIAN MAYR.

*Mr. Watson* is a gentleman who originally painted miniatures in Edinburgh, but has devoted his talents to oil pictures, with success. He has exhibited an historical picture at Clinton

Hall, of uncommon merit. Mr. Watson came to this country by way of Canada, with a view of retiring as an agriculturist.

*Mr. Smillie* is a Scotch gentleman, who came to us likewise through Canada, he arrived in that province bringing with him an aged mother, but was much disappointed in that cold region. In New York he found difficulty at first in his search for employment, and was on the point of returning, when Mr. Weir invited him to his house, and engaged him to engrave from his picture of the Convent Gate. This led to an introduction to Durand, who gave him employment, and Mr. Smillie's talents once known, secured him a succession of employers and an establishment to his wishes. Removing his parent to our city, he has taken a wife, and is among our most esteemed artists. A plate in one of the annuals (called the Equinoctial Storm) by Hatch and Smillie, is of exceeding beauty, and several of Smillie's steel plates have deservedly attracted public attention.

*Mr. Mayr* is a German artist, and has shown much talent as a portrait painter. He is said to work with great rapidity. I have seen some groups of his painting which have a merit that must secure him success in his profession.

#### FREEMAN RAWDON.

Freeman Rawdon, line engraver and designer, is the first partner in the well-known firm of Rawdon, Wright, Hatch & Co., New York. He was born in Tolland, Connecticut, in 1804. Mr Rawdon's first efforts were under the direction of a brother, an engraver at Albany. Mr. Rawdon's success in designing and executing vignettes gained him the employment of the Commercial Bank at Albany. His powers and skill, my informant says, were tested with those of Gideon Fairman by the New York Canal Company, and he gained their employment; and in it executed a design emblematic of the union of the lake waters with the Atlantic, much to their satisfaction and his credit. Mr. Rawdon removed to New York, and has established the present firm of Rawdon, Wright, Hatch & Co. whose works are too well known to call for eulogium.

## CONCLUSION.

*Collections of Pictures.* In our extensive country these are so far asunder, and my knowledge of them so imperfect, that I fear my readers may exclaim, as it regards my account of them, "O lame and impotent conclusion."

I am conscious that every branch of the tree I have endeavored to rear will be but as a limb for others to graft on: but each may hereafter be made to flourish and bear fruit by some more skilful horticulturist; but to leave metaphors for the plain and simple language of truth, at which I hope I am more worth, I mean not to waste words in apologies for the imperfections of my account of the collections of pictures in the country, but to tell all I know, and leave to others, who are interested in the subject, the pleasure of making it more perfect.

As the first painter in point of time, of whom I have any knowledge, *John Watson*, was found at my native place, Perth Amboy, so *there* was the first collection of pictures I have heard of; and what it was in magnitude or merit is only known by faint and obscure tradition. This existed in 1725. *Smibert's* collection is the second that I can discover through the mists of time, and that, like the first, so indistinctly, as to be little more than a name. The date of this is 1728. Of the *Hamilton* collection we have more positive knowledge. It is mentioned in the biography of *West*. A *Murillo* is there spoken of, and it is certain there were other good pictures, but I have no record of them. We may date this collection from 1730 to 40. I have spoken of *Trumbull's* collection of pictures exhibited in the Park Theatre, 1804-5. These were principally works of old masters, which the tempestuous waves of the French Revolution threw into his hands, and with them was exhibited his own splendid painting of the "Sortie," now in the *Athenæum* of Boston.\* This collection of old pictures was returned to

\* Until my biography of Mr. Trumbull was printed, I had not seen the work from which the following extracts are made, although published in London in 1825. The coincidence of opinions is striking, as it respects the "Sortie" particularly.

"ARTS AND ARTISTS, Vol. 3. p. 199.

"Mr. Trumbull, although an American, studied and pursued his profession for a long time in this country. He is now President of the New York Academy, and is the

Europe, and remains there. The *Steer* collection I have made inquiry after; and Robert Gilmor, Esq. of Baltimore, gives me this account: — “With respect to the Rubens pictures (as you call them) I, perhaps, can give you better information than most people, as the principal descendant of Rubens (whose private cabinet descended to his heirs, and was afterwards divided among them), was Mr. Steer of Antwerp, who came to this country when the French entered Holland, and brought out with him the greater part of the cabinet which remained in the family, comprising several fine heads by Van Dyck, Rubens, etc. Mr. George Calvert, of Bladensburg, married his daughter, and could give you further details. The pictures were boxed up, in Annapolis, for years, and were only once opened, I believe, to be aired. Stuart went there on purpose to see them, and admired them much. Mr. Steer afterwards built the present elegant residence of Mr. Calvert, near Bladensburg, and removed the pictures there, some of which were hung up in the rooms. After the peace of Amiens, or rather, I believe, after the revolution in Holland, returned he to Antwerp, carrying his pictures with him, which were afterwards divided in the family. The famous portrait by Rubens, called the *Chapeau de paille*, which belonged to the collection, never was brought to America, but was concealed at Antwerp, and as it could not be *divided*, it was sold at auction *in the family*, and Mr. Steer as the eldest representative of the family, was allowed to purchase it for fifty thousand francs; this I had from himself, in 1818, when I was at Antwerp, and saw the picture in his possession, as well as such of the other pictures as fell to his share. Mr. Calvert has two or three Flemish pictures left to

person whom Congress have employed to paint a series of pictures connected with certain events of the American Revolution. They are among the greatest and most unaccountable failures of the age: the President may not be superannuated, but these pictures are. It is a great pity: every lover of the art must grieve to see the first efforts of a young country so unhappily misdirected. There were several painters in America, who would have made a magnificent affair of that which is handled like a tapestry weaver by Mr. Trumbull. — Yet Mr. Trumbull *was* a man of considerable power. His well-known ‘Sortie of Gibraltar,’ the original sketch of which has lately been exhibited at the Suffolk Street exhibition, was a very fine picture; but worth, it is true, everything else he has ever done. His portraits are no great things: they are bold and strong, but all of a family.”

him by Mr. Steer, but they are not of extraordinary merit."

Portraits by Sir Joshua Reynolds have occasionally reached our shores. I remember one in the *Farmer* family, formerly of Perth Amboy: a beautiful head of Major Jasper Farmer when a youth. Mr. Gilmor mentions "A portrait of old Mr. Carroll, by Reynolds, painted when he was in England; but it is much faded. There are also several portraits by Sir Joshua, at Tulip Hill, West River, the seat of the Galloways, now belonging to Virgil Rexey, Esq. solicitor of the treasury." In Annapolis, Baltimore, and other parts of Maryland, rich collections of pictures are to be found. My limited means, and still more limited health, have not allowed me to explore or examine these treasures. Mr. Gilmor says, "Mr. Caton has two pictures by Lawrence, and one by West (the Kentuckian). Mr. James Hoffman has a portrait by Lawrence, one by Phillips, and one by Newton. Mr. Riddell has a portrait also by Sir Thomas." The same liberal gentleman, Mr. Robert Gilmor, has, at my request, sent me a catalogue of his valuable collection, which I give.

*List of some of the Pictures in the Collection of Robert Gilmor, of Baltimore.*

The finding of Moses, a large painting on canvas, brought into Philadelphia by the French emigrants at the commencement of the Revolution. It belonged to Savage the artist.—*Nicholas Poussin*.

A scene on the river Wye, at Amsterdam.—*Ludolph Backhuysen*.

A Fruit Piece, one of his best works.—*John David Latteem*.

Two Battle Pieces, brought into Baltimore by Groombridge.—*Borgognone*.

A small Landscape.—*Wynants*.

The Geographer, a highly finished picture of the Master.—*Ary de Voys*.

A Gentleman holding a Watch. A small Portrait, exquisitely finished, and sent here by one of the first connoisseurs in Holland.—*Ary de Voys*.

A Card Party. The principal figure a lady, with her back towards the spectator. This is one of the finest specimens of the master to be found in any collection, and in admirable preservation. Selected by the same connoisseur.—*Terburgh*.

A Garden Scene, with statuary, flowers, and animals. A brilliant picture, selected by the same connoisseur.—*John Weeninx*.

A Roman Charity. Selected by the same.—*Mechel*.

The Smokers. An engraved picture.—*A. V. Ostade*.

The Sailor. A fine specimen. Both of these selected by the same connoisseur.—*A. V. Ostade*.

The Scalded Boy. Selected by the same.—*Frank Halls*.

Nymphs flagellating a Satyr.—*Vertangen*.

A Calm.—*William Vandervelde*.

His own Portrait (full-sized, half-length), holding a lighted candle. This and the following pictures were part of a case of pictures sent by a gentleman in France to his

- brother in New Orleans; but being shipwrecked on the coast of Cuba, was sold there to an American Captain at auction, and brought into Charleston, where it was purchased for Mr. G.—*Schalcken*.
- A Vase of Flowers, equal to Van Huysum. The frame is ornamented with bees, which would authorize the supposition that it had once been Bonaparte's.—*Abraham Mignon*.
- A Portrait of one of the Family.—*Gilbert Stuart*.
- Another Portrait of one of the Family.—*Jarvis*.
- Two Portraits of the Family.—*Sir Thomas Lawrence*.
- View on the Rhine.—*J. Vandermeer*.
- View of Haarlem, his native place.—*Jacob Ruysdael*.
- View of the Leesshore at Scheveling.—*Do.*
- Small Landscape.—*Do.*
- Cattle and Sheep, in a sunny Landscape.—*Omegank*.
- Landscape, with Cattle.—*Vander Leeuw*.
- Moonlight View on a canal in Holland.—*Vander Neer*.
- Evening Scene on a river, with Cattle (engraved).—*Albert Cuyp*.
- View of the Lake of Nemi, near Rome.—*Richard Wilson*.
- A Convent at Venice.—*Do.*
- River Scene, in the style of Salvator Rosa.—*Pillement*.
- The Custom House at Venice.—*Canaletti*.
- Adoration of St. Francis.—*Antonio Balestra*.
- A Lady in her Chamber, in conversation with her Cook.—*G. Metszu*.
- A Miniature Salvator Mundi, on copper.—*A. Van Dyk*.
- Two half-length portraits of a Lady and Gentleman. These pictures came from Spain to Mr. H. Hill, of Philadelphia: they had been seventy years in the family.—*A. Van Dyck*.
- A Pair of Pictures; a Carousal and a Fair.—*Mischau*.
- Sea-shore at Schevelinge, with numerous figures (engraved).—*Van Goyen*.
- Scene in Hyde Park, got of Groombridge.—*George Barrett*.
- A Mill near Baltimore, painted as a pendant to the preceding.—*Groombridge*.
- Still Life and Fruit.—*Raphael Peale*.
- A Slice of Water Melon.—*Sarah Peale*.
- Fruit.—*James Peale*.
- A Dead Partridge; admirably finished.—*F. Wiebke*.
- A Battle Piece.—*Bredael*.
- A Hunting Scene.—*Old Wycke*.
- Interior of the Church at Delft.—*Henry Van Vliet*.
- The Augurs; engraved by Goupy. This fine picture was brought into New York by the Collector of the Revenue about seventy or eighty years ago; was sold at his death, and bought by an old picture dealer and frame maker, who kept it for many years, and finally sold it to Mr. G. in 1804.—*Salvator Rosa*.
- A Magdalen.—*Michael Angelo da Caravaggio*.
- Full-length Portrait of William III. when Prince of Orange. Smallsize.—*Jaspar Nestiche*.
- A Bunch of Lilac.—*Van Pol*.
- Portrait of a Lady; small size.—*P. van Slingelandt*.
- A rich Scene, representing the Elements; finished very highly. Came from the collection of the Prince de Mionaco.—*Breughell and Van Balen*.
- Two small River Scenes.—*Everdingen*.
- Lot and his Daughters; formerly Mr. Bingham's.—*F. Bisshay*.
- Upright Landscape, with Bathers.—*Zuccarelli*.
- Imitation of Bronze.—*Sauvage*.
- Portrait of himself, with a drinking glass.—*D. Teniers*.
- Judith and Holofernes. The figures are portraits of himself, his wife, and his mother. This picture is in fine preservation: It was brought from Paris to London by Col.

- Trumbull, and is mentioned in Buchanan's list. — *D. Teniers.*  
 Small Portrait of a Nobleman; formerly belonging to Wertmüller. — *Holbein.*  
 Portrait of a Gentleman: small. — *Metsu.*  
 View on a Swiss Lake. — *Sachleven.*  
 The Holy Family reposing in Egypt: From Da Hante's collection. — *Rubens.*  
 A very fine copy of Raphael's picture in the Louvre, painted for Francis I. — *Mignard.*  
 Two Portraits, male and female. — *De Crayer.*  
 Portrait of Mr. Coke, Chamberlain to George I. — *Sir Godfrey Kneller.*  
 Portrait of a Gentleman. — *Govert Flinck.*  
 Small Portraits of Grotius and his Wife. — *Meervelt.*  
 Fisherman's Hut. — *Morland.*  
 A Dutch Market: Large and finely colored. — *Snyders and Lang Jan.*  
 The Broken Pitcher; engraved by the artist. — *T. Barker, of Bath.*  
 A Landscape. — *Ruysdal Barker.*  
 Three Pictures, with Cattle. — *Rosa di Tivoli.*  
 Three fine Landscapes. — *Thomas Cole.*  
 Interior of a Kitchen, equal to Gerard Douw. — *Martin Zorp.*  
 Small Landscape. — *Hobbima.*  
 A fine Head of a Monk; formerly Mr. Meade's. — *Velasquez.*  
 Sick Beggar Boy: sent by the Dutch Connoisseur. — *Geernaout.*  
 Portrait of a Lady, with a Veil. — *Maes.*  
 Landscape. — *Wm. G. Wall.*  
 River Scene. — *A. Waterlo.*  
 Portrait of a Child. — *G. Stuart Newton.*  
 Architecture. — *Van Delon.*  
 Repose in Egypt. A fine picture, sent him by Greenough from Florence. — *Francisco Albano.*  
 One of the Heads in the cartoon of Ananias, in Fresco, from the collection of the Corsi-glore Galignani at Salerno; afterwards belonged to Rigaud, the R. A. and brought to New York by a gentleman sixteen years ago. N. B. The letters of Rigaud the son, and of Bacon the sculptor, go to support its claim to originality. — *Raphael.*  
 Portrait of Miss Kelly, in Julia. — *Sully.*  
 All the preceding are undoubtedly *original*. There are about 130 not mentioned, being either by the same masters, or of doubtful character, or not of sufficient importance to be thus noticed.  
 A large landscape, with grand Architecture. Brought from France by Vandelyn for Col. Burr, and sold at Mr. Astor's sale. — *Francisco Mille.*  
 View of the Plautian Tomb at Tivoli. — *Verboom.*  
 Boys at Play. Imitation of bas relief. — *Jacques de Witt.*  
 Nymphs Bathing. Two pictures. — *Poelemberg.*  
 An English Actor in a Spanish Dress; unfinished. — *Robert Edge Pine.*  
 Portrait of the Marquis of Buckingham in his robes, as Lord Lieutenant of Ireland. — *Trumbull.*  
 A Party Carousing. — *Brower.*  
 Italian Architectural Piece. — *Berkheyden.*  
 Satyr and Nymphs. — *B. Graal.*  
 Himself and his Wife eating a Pie. Sent by the Dutch connoisseur. — *Jan Steen.*  
 Poultry. Sent by the same. — *Hondekoeter.*  
 Game Cocks Fighting. A fine specimen. Brought from Europe by Accambal, the French consul, thirty years ago. — *Hondekoeter.*  
 Portrait of Washington; painted for me two years before his death. — *Gilbert Stuart.*  
 St. Francis. — *Cigoli.*  
 Several Landscapes by — *Thos. Doughty.*  
 Old Woman pouring Water out of a Pitcher from a Window. Equal to G. Douw. — *Van Tol.*

A very fine Landscape, with Cattle; brought from France by a gentleman of Boston. It is engraved by La Bas Martini. — *N. Berchem.*

Beattie's Minstrel. — *Washington Allston.*

Besides other works of art, Mr. Gilmore possesses Greenough's Statue of Byron's Medora, said to be of exquisite workmanship.

The collection of *Joseph Bonaparte* is noted under the biography of Thomas Sully, with his remarks on some of the pictures. Mr. Sully's notice of Abram's collection is better than anything I can say on the subject, and is before given. Ward, of London, sent out a collection, which was exhibited with loss. But it is impossible, perhaps would be useless, to specify the many collections of paintings brought out from Europe for exhibition. Mr. Michael Paff has long possessed a valuable collection, which varies with the sales and purchases he makes; but he retains many that he justly values beyond the price which every day purchasers can give. Among these I may specify his "Magdalen," by Carlo Dolce; but so much superior to any Carlo Dolce within my limited knowledge, that I would fain attribute it to a higher source.

The collection made by Richard Meade, Esq. when in Spain, now, as I believe, in the possession of Governeur Kemble, Esq. of Cold Spring, is extensive, and possesses many valuable pictures by old masters. The original marble bust, by Ceracchi, and other works of art, are attached to this collection. Miss Douglass, of New York, has a well-selected collection of European and American pictures — the old masters are said to be good.

In 1830 a collection was exhibited in Barclay Street, which possessed many undoubted originals of a high order. A Family Group, by Rubens, and another by Reynolds, were jewels, in my opinion; while some of Carlo Dolce's sunk into insignificance.

The collection of Doctor Hosack is extensive and valuable, I can only enumerate a part. — "A Madonna and Child, by Correggio — copy of La Belle Jardiniere of Raphael, with variations — copy of 'Madonna and Child,' from Van Dyck — two beautiful small Landscapes, near Bath — small Sketches of Lambberg and Golchossa — 'Our Saviour blessing little Chil-

dren'—the 'Woman taken in Adultery'—the 'Knighting of Wilton' and a full length of Washington, small size—'St. John and Lamb,' a copy—'Contemplation'—the 'Falls of Niagara'—all by Trumbull. Several of T. Cole's fine Landscapes; and many Portraits, by Stuart, Trumbull, Jarvis, Vanderlyn, Sully, Ingham, Dunlap, Wood, and Sharples."

The catalogue of the collection of Philip Hone, Esq. I give, as furnished by him at my request.

#### COLLECTION OF PHILIP HONE, ESQ. OF NEW YORK

##### 1. Anne Page, Slender and Shallow.—By Leslie.

*Shallow.* Mistress Anne, my cousin loves you.

*Slender.* Ay! that I do, as well as I love any woman in Gloucestershire.

*Shal.* He will maintain you like a gentlewoman.

*Slen.* Ay, that I will, come cut and long tail, under the degree of a squire.

*Shal.* He will make you a hundred and fifty pounds jointure.

*Anne.* Good Master Shallow, let him woo for himself.

Merry Wives of Windsor, act iii, scene 4.

##### 2. The Dull Lecture.—By G. Stuart Newton.

These two pictures are among the best productions of the distinguished artists whose names they bear. I am of opinion there is nothing in this country by either of them equal to the above. Connoisseurs are divided in their opinion of their respective merits; each possessing the peculiar beauties of the painter's style, renders it difficult to determine which is best. I certainly hold them in equal estimation. Leslie's is one of the most beautifully finished pictures I ever saw; its details are admirable, and Shakespeare himself did not tell his story more eloquently than does this graphical and fascinating representation of one of his best scenes.

The peculiar excellence of the "Dull Lecture" consists in its brilliant coloring, and the beautiful effects of light and shade; in which I consider it superior to the "Anne Page." The figures are fully equal to those in that picture; and there is a quaintness in the furniture and decorations of the room admirably adapted to the subject. Newton is a more dashing painter, and the general effect of his picture is finer than that of his accomplished rival; but it is not equal in finish and accuracy of detail.

3. The Greek Girl, a beautiful little picture, by G. Stuart Newton: full of expression, and colored in his best style.

4. The Greek Youth. Painted by Weir, as a companion to the foregoing. One of his happiest efforts, and suffering nothing by a comparison with its Companion.

5. La Baretta; also by Weir; of the same size as last. The subject was suggested by the Greek Girl, and the costume imitated from that picture, which was much admired and studied by Mr. Weir.

6. Portrait of Rubens; copied from the original by Rembrandt Peale, and, in my opinion, an excellent picture.

7. Little Boy and Bird's Nest, altered from one of the Cherubs in Correggio's Danaë, by Mr. Peale.

8. Le Billet Doux, a spirited picture, by Le Cœur, a French artist, painted in 1829.

9. Domestic Happiness, by T. Clater, 1828. A fine representation of an English Cottager and his Wife and Children; drawn with great spirit, and superior in coloring to any of the works I have seen of this artist.

10. The Water Gap on the Delaware River, by T. Doughty. The mountains, like all of this artist, very fine; but the outline, in some parts, is very hard, and the water not sufficiently transparent.

11. View of Ravensheuch Castle, on the Firth of Forth; by Thomson, of Dudding-ton, the Scottish Claude. This view was taken for me under the direction of a friend in Edinburgh.

12. The Still Lake—Catskill Mountain.

13. The Falls of the Kauters Kill—Catskill Mountain.

These two splendid Landscapes are among the early productions of Cole, and were painted, I believe, before he removed to New York. They represent the magnificence of American Forest Scenery with the truth and force which characterize all the works of this truly American artist.

14. View of the Black River.

15. Passaic Falls, New Jersey.

16. The Sugar Loaf Mountain, county of Wicklow, Ireland.

17. View on the Jacondaga River.

The four last are water-color drawings, by Wall, whose productions in water color have always been distinguished by delicacy and correctness.

18. Castel a Mare. Bay of Naples. By Bennett. A water-color piece—drawn from a sketch made by him on the spot, and among the best of the good things which he has produced.

19. Original Sketch of Lafayette, by Morse. A study for the full-length portrait painted for the corporation, and now in the Governor's room, City Hall.

20. Portrait of Chancellor Kent, by Morse.

21. Portrait of Thorwaldsen, the celebrated sculptor; an original, taken for me by Mr. Morse. A fine picture, and said to be a perfect likeness.

22. Sketch by Mr. Dunlap, which served as a study for the principal figure in his great picture of "Calvary."

23. View on the Hudson River, above West Point, by Hoyle.

24. Portrait of a Girl, as Hebe, by Newton. One of his early productions—painted in Boston, before he went to England.

25. A fine copy, by Vanderlyn, of the Female Figure in the foreground of Raphael's Transfiguration.

26. Portrait of De Witt Clinton, by Ingham, taken about fifteen years ago.—A capital picture: the best likeness, and, I think, the only good one extant, of this illustrious man.

48. A Greek, an original portrait, by Miss Stuart, formerly owned by the Rev. Dr. Wainwright.

The above are all the works of artists now living, and I do not know of a finer collection of modern pictures. I have several old pictures, some of which are dignified by the names of celebrated painters; but I do not esteem them sufficiently to induce me to furnish you with a catalogue.

P. H.

Feb. 10th, 1834.

The collection of Gulian C. Verplanck, Esq. at Fishkill, is extensive and valuable. Charles Hall, Esq. has a fine collection; and among them several pictures by Alvan Fisher.—Robert Donaldson, Esq. has several by Leslie. Myndert Van Schaick, Esq. has Allston's "Rebecca at the Well," among many others. James Renwick, Esq. has a rich collection. Henry Carey, Esq. has several pictures by the old masters (Both, Guido, Peter Neifs the elder, Gerard Douw); and a few pictures by moderns (Doughty, Weir, etc.).

T. Dixon, Esq. has a collection of modern pictures; among

them many landscapes by Wall. P. Flandin, Esq. has several good pictures. Francis Winthrop, Esq. of New Haven, has Allston's sketch of "The Angel releasing St. Peter"; and several pictures by Krimmel. James Hilhouse, Esq. of New Haven, has a collection, among which are several landscapes by Cole. Of the collections at Boston I can say nothing, from my ignorance, only that the Athenæum possesses a rich treasure. The Trumbull Gallery, at New Haven, is noticed under his biographical sketch. The collection of Luman Reed, Esq. of Greenwich Street, already is rich in works of modern art; and his munificent spirit is enriching it daily from the pencils of Cole, Morse, and other prominent artists. Gouverneur Kemble, Esq. has a number of valuable paintings, ancient and modern.

Mich. Paff, Esq. of New York, has not only been an industrious and successful collector of paintings, but has a very great and valuable collection of prints — valuable many of them for their antiquity, and most of them for their intrinsic merit. Mr. Paff has rivals in this latter branch of the collector's avocation in Mr. John Allen, likewise of New York, who possesses treasures of the works of the engraver, and Mr. Ithiel Town, whose splendid library I have noticed, has likewise a magnificent collection of prints. Hereafter, if this work shall be found to interest the public, some younger lover of the Arts of Design may add the names of artists, friends to art, and collectors of works of art, which have escaped the view of an aged valetudinarian.

George P. Morris, Esq. editor and proprietor of the *New York Mirror*, deserves our notice and thanks as a friend of artists, and the arts of design. By the engravings which ornament this popular work, taste is propagated, and the study of the fine arts in all their branches encouraged. In the very expensive plate of "The Presidents," portrait painters and the first engravers were employed at liberal prices. The designs of several artists in landscapes and other subjects have done honor to the country, and added reputation to those employed.

Notwithstanding the gratitude due to those who bring us the works of the old masters, I cannot but feel, as a *living*

*artist*, that the collectors of the pictures and statues executed by their contemporaries, and those who otherwise give them encouragement and employment, are more entitled to praise than any purchaser of the works of bygone days. In this point of view I think Dr. Hosack, James Fenimore Cooper, Philip Hone, George P. Morris, Luman Reed, G. C. Verplanck, and many others, more entitled to thanks in these pages, than any collector of the works of antiquity, without denying the utility of such collections or their effect upon art.

I have endeavored to show the progress of the Arts of Design in the colonies of Great Britain, slowly feeling their way amidst the darkness of ignorance; and their rapid advance as soon as those colonies had become an independent empire, governed by republican principles. I have traced the arts from a dependent infancy, feeble and tottering, to that state of maturity which corresponds with the political state of the country and its unparalleled growth in knowledge and power. Within the short space of one man's life we see arts which were unknown, successfully taught and practised throughout the wide extent of the republic, and in regions which were unexplored by civilized man within half a century.

However discursive I have been in this work, I have had but one object in view: to show the steps by which the arts that place the civilized man so far above the savage, not only in power, but enjoyment, have arisen in America, to a level with those of any community now in existence—and to an attentive reader I have shown that they are not at a stand, but are on the way to a much higher state of excellence.

I have traced the progress of *architecture* from that period in which if a building was intended for anything more than mere shelter from the elements, its plan, and even the materials of which it was to be constructed, were necessarily imported from Europe, to that, in which our cities and villages are adorned with edifices towering in splendor and replete with taste in their design, from the plans of native artists: of *painting*, from the time when, if a father, a husband or a friend wished the portrait of one he loved, he must wait the arrival

of an artist from Europe, to that, in which skilful painters abound in every district of our country: of *engraving*, from the rude scratching of figures on type metal, which told their meaning by labels proceeding from their mouths, to that, in which Danforth worthily multiplies the works of Leslie, and Durand astonishes the European, who, when looking at his plates, is told that the artist who rivals any in the world, has never crossed the Atlantic.

I have written in good faith, with a full belief that the Arts of Design are necessary to the well-being of man; and that to encourage them and their students and professors is a good work. I will conclude my conclusion with the words of Richardson (one of the earliest English writers on the arts) as they appear to me very much to the purpose: "After all, it must be confessed that the arts I have been discoursing of are not so necessary to human life as some others; mankind might indeed subsist without them. Ours is a mixed state, divided between struggling to avoid or to get rid of pain, and positive enjoyment: one is driving *Hannibal out of Italy* — the other making foreign conquests: — the one seems to be superinduced upon the Fall, the other, what was originally intended for us, in Paradise: and accordingly there are arts and employments subservient to us in each of these circumstances; the first kind are absolutely necessary, the other not.

"Let those necessary ones boast of that necessity; they are ministerial to us only as wretched beings; whereas painting and sculpture are of the foremost in the number of those adapted to a state of innocence and joy: they are not necessary to our being; brutes and savage men subsist without them: but to our happiness as rational creatures, they are absolutely so."

## ADDENDA

List of Painters, Sculptors, Architects and Engravers working in this country before 1835 and not previously mentioned in this work.

A few notes in the following list are printed as given in the "appendix" to the first edition. These are indicated by the addition of the initial "D" in brackets. With these exceptions the "appendix" has been entirely re-written by the editors who have contributed nearly the whole of the text of this division of the book.

**ABERNETHIE.** An engraver of this name made maps signed "Abernethie Sc. Charleston" for Ramsay's "History of the Revolution of South Carolina" (Trenton, 1785).

**ADAMS.** Dunlap Adams, engraver, is now known only by his advertisement in the *Pennsylvania Gazette* of 1764.

**AITKEN.** Robert Aitken, engraver, was born Dalkeith, Scotland, 1734; died in Philadelphia, 1802. He published the *Pennsylvania Magazine*, 1775-6, for which he engraved maps and plans.

**AKIN.** James Akin was born South Carolina about 1773, coming north to Salem, Mass., as we know he worked in that town in 1804 engraving book illustrations and that in 1805 he was established in Newburyport, Mass., where he engraved a portrait from life of "Lord" Timothy Dexter. He painted portraits in water colors and made a series of caricatures of New England men. In 1808, Akin was in Philadelphia, and in the directories his name appears at different times as engraver, designer, druggist, eating-house keeper and draftsman for patents. He also drew on stone. He died at Philadelphia July 18, 1846.

**ALLARDICE.** Samuel Allardice engraved in Philadelphia, where he died August 24, 1798.

**ALLEN.** Joel Allen, engraver, was born Farmington, Conn., 1755; died 1825.

**ALLEN.** Luther Allen, portrait painter and engraver, was born

Enfield, Conn., 1780; died Ithaca, N. Y., 1821. Fielding notes a mezzotint portrait of Rev. Stephen Williams and a book-plate as engraved by him. He was located at Ithaca, N. Y., some time after 1802.

ALLEN. Miss Sarah Allen, a native of Salem, Mass., painted portraits in that city in 1820.

ANCORA. Pietro Ancora, an Italian painter and drawing master, taught Mr. Neagle to draw in Philadelphia. (D.)

ANDERSON. Hugh Anderson, engraver, in Philadelphia about 1811-24.

ANDREWS. Joseph Andrews, engraver, born Hingham, Mass., August 17, 1805; died Boston, May 7, 1873. He was a skillful and prolific line-engraver and the proprietor of an extensive engraving business.

ANNIN. William B. Annin, engraver, was a partner with George G. Smith as Annin & Smith, engravers, and of the Annin & Smith Seneffeler Lithographic Co., of Boston until 1831.

BACON. George Bacon engraved music in Philadelphia about 1815.

BADGER. Joseph Badger, son of Stephen and Mercy Kettell Badger, was born Charlestown, Mass., March 14, 1708; died in Boston in 1765. About eighty portraits by Joseph Badger have been identified. The portrait of Capt. John Larrabee reproduced is the most important example of his work.

BADGER. Joseph W. Badger, miniature painter New York. (D.)

BAINBOROUGH. Bainborough was painting portraits in Shippenport in 1830. An Englishman. (D.)

BAKER. John Baker, engraver and etcher, executed a few large plates about 1832, including one of the Battle of Lexington and another of the Battle of Bunker's Hill, both from fictitious compositions.

BALCH. Vistus Balch, engraver, born Williamstown, Mass., February 18, 1799; died Johnstown, N. Y., October 25, 1884. He was of the firms of Balch, Rawdon & Co., Albany, and Balch & Stiles, New York City.

BANNERMAN. J. Bannerman, engraver, left a few signed plates made about the year 1800.

BANNERMAN. W. W. Bannerman, engraver, was of the firm of



JOHN LARRABEE  
BY JOSEPH BADGER

From the collection of Mr. Frank Bulkeley Smith



Medairy & Bannerman, Baltimore. He etched portraits for the *United States Magazine and Democratic Review*, 1840-5.

**BARBER.** John Warner Barber, engraver and topographical draughtsman, born Windsor, Conn., February 2, 1798; died 1885. He worked chiefly on wood and published various books for which he supplied the engravings and also historical letter-press.

**BARBER.** William Barber, engraver, born London, May 2, 1807; died Philadelphia, August 31, 1879. He commenced as a silver-engraver in Boston and later in life engraver for the United States Mint, Philadelphia.

**BARKER.** William Barker, engraver, worked on script, maps, etc., in New York about 1800.

**BASSETT.** W. H. Bassett, engraver, made plates for Trumbull's "Poetical Works," published Hartford, 1820.

**BEAU.** John Anthony Beau, engraver, advertised in the *New York Journal* of December 13, 1770, as "Engraver and chaser." No plates by him are known.

**BELAUME.** J. Belaume was etching in New Orleans in 1825.

**BELKNAP.** Zedekiah Belknap painted portraits in Massachusetts as early as 1810. He graduated from Dartmouth College in 1807; died in Weathersfield, Vt.

**BILLINGS.** A. Billings, engraver. One signed example of his work—the book-plate of Richard Varick—is known. Stauffer says he taught Abraham Godwin to engrave about 1782.

**BILLINGS.** Joseph Billings, engraver, forged colonial paper money about 1770. No examples of his engraving can now be identified.

**BLANCHARD.** W. Blanchard painted a miniature of William Ellery Channing. It was exhibited at the Boston Athenæum in 1834.

**BLYTH.** Benjamin Blyth, a crayon portrait painter, born in 1746 in Salem, Mass., the son of Samuel Blyth. There is no record of his death. His work was always in pastel, good in color and well-drawn, but hard and lacking in modelling. Blyth was admitted to Essex Lodge of Masons, Salem, Mass., March 1, 1781, and Joseph Felt in the "Annals of Salem" mentions a Mr. Blyth "limner" as living in that town in 1787. The best examples of his work are the portraits of John Adams and Abigail Smith Adams. He painted many other portraits, including Washington after C. W. Peale, Rev. George White-

field, Judge Samuel Curwen, Dr. Edward Holyoke, and Gen. John Thomas, the latter made in 1777.

BOGARDUS. James Bogardus, engraver, die-sinker and inventor, born Catskill, N. Y., March 14, 1800; died New York City, April 13, 1874.

*Read Bordley* — BORDLEY. Bordley now painting in Baltimore. (D.)

BOUDIER. He was an engraver of portrait plates in the style of St. Memin; probably a visitor making a brief stay in this country, only one engraving with his signature being known.

BOWER. John Bower, engraver, made plates of inferior execution in Philadelphia about 1810.

BOWES. Joseph Bowes, engraver, worked in Philadelphia shortly before 1800. His engravings are few in number and poorly done.

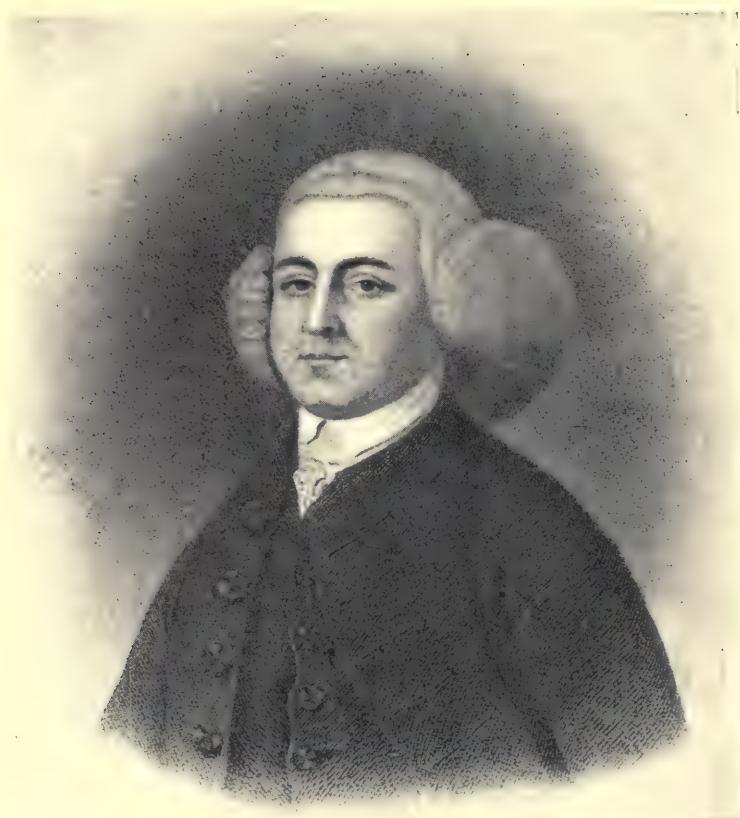
BOWMAN. A painter by this name born in Pennsylvania had a studio in Boston and exhibited in the early years of the Boston Athenæum. (D.)

BRACKET. Miss H. V. Bracket etched a plate about 1816 (the only one by her known), for Collins's Quarto Bible.

BREWSTER. Edmund Brewster painted portraits in Philadelphia about 1818.

BREWSTER. "John Brewster, portrait and miniature painter, deaf and dumb since birth. At Mr. Rufus Farnum's, 14 Summer st." (From the *Boston Citizen* of December 29, 1802.)

BRIDGES. In 1736, Col. Charles Byrd of "Westover," Virginia, wrote to Governor Spotswood introducing Charles Bridges as "a man of good family either by the frowns of misfortune or his own mismanagement obliged to seek his bread in a strange land," adding "His name is Bridges and his profession painting and if you have any employment for him in that way he will be proud of obeying your command. He has drawn my children and several others in this neighborhood, and tho' he has not the master hand of a Lilly or Kneller, yet had he lived so long ago as when places were given to the most deserving, he might have pretended to be Sergeant Painter of Virginia." Bridges was painting in Virginia for years, and a large number of portraits by him have been preserved. His women are graceful and well drawn and generally wear a single curl drawn over in front of one shoulder (see portrait reproduced of Evelyn Byrd).



JOHN ADAMS  
1735—1826  
BY BENJAMIN BLYTH  
FROM AN ENGRAVING

The original in the Collection of Mrs. Charles Francis Adams



In 1738 he lived in Williamsburg and was painting in Virginia as late as 1750.

BROOKS. All that is known of this engraver's work is that he made a book-plate for Dr. J. Dove of Richmond, Va., probably about 1800.

BROWN. Benjamin Brown, engraver, worked in stipple and line in New York, about 1812-19.

BROWN. Lawrence Brown, "a Limner," according to the Selectmen's Records of the Town of Boston, July 31, 1701, "Asks admittance to be an inhabitant of this Towne whch is granted On condiction that he give Security to save the Town harmless."

BROWN. Uriel Brown painted portraits in Salem, Mass., in 1805.

BRUFF. Charles Oliver Bruff, goldsmith, jeweler and engraver, was in New York City 1770-75. No examples of his engraving are now extant.

BRULS. Michelson Godhart de Bruls, engraver, worked in New York City 1759-63. He advertised to execute several copper-plate plans and views. The subjects described are of considerable antiquarian and topographical interest but it is possible that they were not all produced, as examples of most of them are not now known to collectors.

BUDDINGTON painted portraits in New York City in 1798.

BUELL. Abel Buell, engraver, born Killingsworth, Conn., February 1, 1742; died New Haven, about 1825.

BULFINCH. Charles Bulfinch, architect, born, probably near Boston, Mass., August 8, 1763, son of Thomas Bulfinch. After his graduation from Harvard College in 1781, he went abroad. In 1786 he returned to the United States and settled in Boston, where he became a successful and widely known architect. He designed the principal buildings of the City of Boston, including the State House, the City Hall and many theatres and churches. In 1817 he went to Washington, where he superintended the reconstruction of the national capitol being engaged upon that work for thirteen years. He returned to Boston in 1830, and died there April 15, 1844.

BULL. Martin Bull, goldsmith and engraver, born December 3, 1744; died March 24, 1825. He lived in Farmington, Conn. Two book-plates represent his known engravings.

BURGER, JR. This signature appears on copper-plate music engraved for the *New York Magazine* of May, 1790.

BURGIS. William Burgis evidently came from England to New York about 1718, where he published by subscription his South East Prospect of the City which he sent to London to be engraved by John Harris. Coming to Boston late in 1722, he established himself at the Crown Coffee House, kept by Thomas Selby at the (then) head of Long Wharf, and proceeded to draw from Noddles Island and publish by subscription a North East Prospect of the town. Not being successful in this venture, he drew a South East Prospect from Castle Island, which was duly published by his landlord Selby and William Price the print dealer, having also been sent to London for John Harris to engrave. Selby died September 29, 1727, leaving a fortune of some seven hundred pounds to his widow Mehitable, whom Burgis married October 1, 1728, succeeding him also as "Tavornor" at the Crown Coffee House July 23, 1729. Burgis and his wife were constantly in the Courts as to Selby's estate and were accused of wasting it, but eventually made a satisfactory settlement with the other heirs. Burgis is variously referred to in the Court Records: Gentleman, Painter, Draftsman alias Innholder, and Innholder. Losing his license as "Tavornor" in 1730 and having gone through his wife's estate he departed for parts unknown (otherwise New York), in 1731. His wife unsuccessfully asked for a divorce or annulment on these grounds in 1736.

The only work which bears his name as engraver is the mezzotint view of Boston Light issued August 11, 1729, which is signed "W. Burgis del. & fecit." He is associated with the following engraved works as delineator or publisher: S. E. Prospect of New York, [1718], delineator and publisher; N. E. Prospect of Boston, [1722], delineator and publisher; S. E. Prospect of Boston, [1723], delineator; Prospect of the Colledges in Cambridge in New England, July 14, 1726; Draught of the Meeting House of the Old Church, Boston, June 5, 1727; Plan of Boston in New England, July 3, 1729, engraved by Thomas "Johnson"; View of the New Dutch Church, (New York), 1731-32.

BURINE. A plate in Rees' Encyclopædia, (Philadelphia, 1805-1818) is signed with this name.



EVELYN BYRD  
By CHARLES BRIDGES



BURNAP. Daniel Burnap was an engraver of brass clock-faces in East Windsor, Conn., previous to 1800.

BUTLER. M. Butler engraved maps, etc., about 1820.

BUTTERWORTH. A. H. Butterworth engraved about 1828 a small book illustration. He probably did little work.

BYFIELD. N. Byfield probably was the son of Nathaniel and Deborah Byfield and was born in Boston November 14, 1677. The signed portrait dated 1713 of Richard Middlecott shows him to have been an excellent painter.

B., J. W. Engraver. Stauffer notices an engraving portraying an engagement between the Georgia Militia and the Creek Indians published about 1813 and bearing "J. W. B." as the initials of the engraver.

B., S. P. These initials appear as engraver on a Virginia Insurance Policy.

B., W. These initials are signed to a few plates published in Baltimore about 1828.

CALLENDER. Benjamin Callender, Jr., engraver, was a nephew of Joseph Callender. He was born Boston March 16, 1773. His work appears to have been chiefly maps. In 1798 he removed to Northfield, Mass., where he died February 22, 1856.

CALLENDER. Joseph Callender, engraver and die-sinker, was born Boston, May 6, 1751, where he died November 10, 1821. He made dies for the Massachusetts mint, and engraved plates for books, *ex-libris* and commercial forms. Some of the plates in the *Royal American Magazine* (Boston, 1774-75), were engraved by him. In 1784 he occupied the shop "formerly improved by Mr. N. Hurd, Engraver, Half Square, back of Mr. Shimmin's School, State St."

CAMMEYER. W. Cammeyer engraved some book-illustrations in Albany, N. Y., about 1812.

CAMPBELL. Robert Campbell, engraver, worked in Philadelphia about 1806-31.

CAPELLANO. An Italian by the name of Capellano executed the statue on the Battle Monument at Baltimore and the basso relievos on the shaft. (D.)

CARDELLI. Cardelli, an Italian, in America about 1818, only

remembered as leaving two casts from modellings by himself of Mr. and Mrs. Trumbull. (D.)

CARIO. Michael Cario, engraver, advertised in the *American Weekly Mercury*, Philadelphia, of July 8-15, 1736. We do not know of any existing specimens of his work.

CARLIN. John Carlin, born in Philadelphia in 1813, was a deaf mute. He studied drawing under John Rubens Smith and portrait painting under John Neagle.

CASILEAR. John W. Casilear practiced engraving for several years and during that time made plates of the seven presidents for the *New York Mirror*. He was also in the employ of the American Bank Note Company. He took up landscape painting later, went abroad, and studied in company with Durand, who taught him the technical side of art. He was born in New York June 25, 1811; died August 17, 1893.

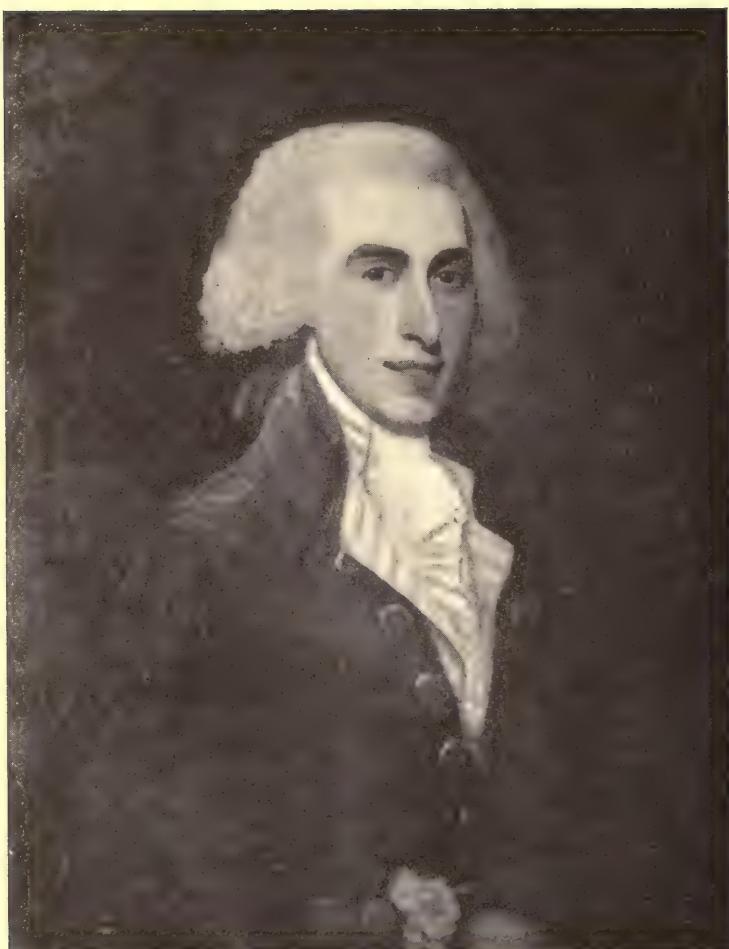
CASSALI. Cassali, New York, engraver. (D.)

CAUSICI. Causici, an Italian who sculptured the Washington for the monument at Baltimore, and several subjects for Congress at Washington, died at Havana. In 1816 a subscription was opened to raise one hundred and fifty dollars for a model of Washington to be placed in the Pennsylvania Academy. He modelled an equestrian statue of Washington at New York. The corporation granted him a place to work in, and the statue was exposed in the park. It was put up on the second of July, 1826.

CHAMBERS. R. Chambers, engraver, worked in Washington, D. C., about 1820-26.

CHANDLER. Winthrop Chandler was the youngest son of William and Jemima (Bradbury) Chandler and was born in Woodstock, Conn., April 6 (o. s.), 1747. Early in life, after the death of his father he chose portrait painting as a profession, and it is claimed he studied art in Boston. Some of his portraits in oil are preserved in Woodstock, and Thompson, Conn., and in Worcester and Petersham, Mass. In addition to his portrait painting, he employed his time in house-painting, carving, etc. He died July 29, 1890, in Thompson, Conn. *The Worcester Spy* of August 19, 1790, contains an obituary notice.

CHAPIN. William Chapin, engraver, born Philadelphia, October 17, 1802; died there September 20, 1888. He worked principally



CHARLES BULFINCH

1763—1844

BY MATHER BROWN  
(1786)

From the collection of Miss Ellen Bulfinch



on maps which he also published, and abandoned engraving in 1840.

CHARLES. H. Charles engraved a few plates in Philadelphia about 1810.

CHARLES. William Charles, engraver and caricaturist, native of Scotland; died in Philadelphia, in 1820. He was a prolific engraver and publisher of caricatures and juvenile literature, both in a style similar to contemporary English productions. He worked in line, stipple and aquatint.

CHEENEY. Benjamin and Timothy Cheney were clock makers and engraved clock-faces in East Hartford, Conn., 1781-1801.

CHEENEY. John Cheney, engraver, born South Manchester, Conn., October 20, 1801; died there August 20, 1885. He engraved largely for "Annuals" and produced plates which for delicacy and beauty of execution rank with the foremost engravers of his time.

CHEENEY. Seth Wells Cheney was born at East Hartford Woods, Conn., November 28, 1810, son of George and Electa (Woodbridge) Cheney. He came to Boston in 1829 where he learned the art of engraving. In 1833 he accompanied his brother, John Cheney, the engraver, to Europe and studied in Paris under Isabey, Delaroche and other French masters, returning home in 1834. In 1840 he began to draw in crayons and opened a studio in Boston the year following. He went to Europe again in 1843, returning to Boston in 1844. Mr. Cheney died in South Manchester, Conn., September 10, 1856.

CHEVALIER. Augustin Chevalier, a native of France, executed the basso relieves of the Union Bank, Baltimore, and designed the facade of the Maryland Insurance office in South Street. (D.)

CHILD. "Tom Child," a "painter Stainer," is referred to in Judge Sewall's diary. This is the Thomas Child who married Katherine Masters April 14, 1688, in Boston, and whose will was probated in 1706.

CHILDS. Cephas G. Childs, engraver, born Bucks County, Pa., September 8, 1793; died Philadelphia, July 7, 1871. He engraved in stipple and line and associated with Henry Inman (*Childs & Inman*), Philadelphia, in the business of lithography, employing Albert Newsam and P. S. Duval. Later he entered the field of journalism.

CHIQUET. An engraver of this name did some work in New York City about 1814.

CHORLEY. John Chorley engraved in Boston about 1820; his full-length "Washington" is a fine example of the art. He married Margaret Byron Doyle, daughter of an artist, and gave up engraving for a position in a Boston bank.

CLARK. Abraham Clark, engraver, born Cooperstown, N. Y., was in partnership with Ralph Rawdon, as Rawdon, Clark & Co., engravers, Albany, N. Y., about 1825.

CLARK. Alvan Clark, born in Ashfield, Mass., March 8, 1804, began a course of self-education as an engraver and was employed a few months at Boston where he also made water colors and india ink portraits. He also worked in Providence, R. I., New York, and Fall River, Mass. In 1835, he commenced to make miniatures and large portraits. At forty years of age Clark became interested in telescopes and made the first achromatic lenses manufactured in this country. Alvan Clark and Chester Harding each painted the other's likeness. His miniatures are generally signed and dated.

CLARK. A man of this name engraved some plates in Lancaster, Pa., about 1820.

CLAY. Edward W. Clay, engraver and lithographer, born Philadelphia, 1792; died New York, December 31, 1857. He produced many caricatures.

CLEMENS. Isaac Clemens, engraver. His advertisement appeared for a short time in the *New York Gazette* of 1776, but no specimens of his work are known.

CLONNEY. James G. Clonney, miniature painter, New York. (D.)

COATE. S. Coate engraved a portrait of John Wesley in 1803. According to Fielding this plate indicates an American origin.

COBB. G. Cobb engraved a book-plate on copper and a wood-cut, in Boston about 1810. We have seen no other specimens of his engraving.

COLE. Jacques Moyse Dupre, afterwards known as Moses D. Cole, was probably born in Bordeaux, France, in 1783. He came to Newburyport, Mass., from the West Indies with his father in 1795 and at the death of his father the same year he took the name of



WINTHROP CHANDLER

1747 — 1790

FROM AN ENGRAVING BY H. W. SMITH



Moses Dupre Cole. He remained in Newburyport where he painted many portraits.

**COLE.** Joseph Greenleaf Cole was born in Newburyport in 1803, the son of Moses D. Cole. After studying with his father a few years he established himself in Boston where he died in 1858. Among the best of his portraits is that of George R. T. Hewes, the last survivor of the Boston Tea Party, belonging to the Bostonian Society and hanging in the Old State House, Boston.

**COLES.** John Coles, said to be of English birth, is supposed to have been engaged for some time previous to 1776 in the production of heraldic paintings in and around Boston. He evidently considered, or pretended to consider, that the possessor of a name displayed in Guillim was thereby entitled to bear the arms described in that work, and in his heraldic drawing he not only disregarded the laws governing the use of coat-armor, but the rules determining its representation as well. His work has now chiefly a decorative and social-history value. A writer in the *Heraldic Journal*, (v. I, p. 95), speaking of Coles, says that "many families in New England possess old paintings of their Coats of Arms which all appear to have come out of the same mill," and describes their production as a "*trade*, certainly not art." Coles had a son of the same name who assisted him (see below). He appears to have been living in Boston as late as 1813.

**COLES.** John Coles, Jr., was a student with Frothingham under Gilbert Stuart, and painted in Boston from 1807 to 1820. He was a prolific painter, his portraits being all well drawn, good in color, but without style or arrangement. His pictures are always on panels, with lead color background. He painted in Boston, Providence and Worcester, Mass.

**CONARROE.** George W. Conarroe commenced exhibiting portraits at the exhibition of the Pennsylvania Academy of Fine Arts in 1829; at that time he was living in Salem, N. J. He lived after that date in Philadelphia, where he died in 1882.

**CONE.** Joseph Cone, engraver, worked in Philadelphia and Baltimore about 1814-30.

**CONEY.** John Coney, engraver, gold and silversmith, was born in Boston, January 5, 1655, where he died August 20, 1722. He engraved copper-plate Bills of Credit for the Province of the Massachusetts

Bay in 1702-3, which resemble in style and execution the bills of 1690. Stauffer, in calling attention to this point, adds that if the assumption (that Coney engraved the earlier plates) is correct, John Coney was the first American engraver upon copper of record. In 1702, John Foster, Esq., was instructed "to deliver the Copper Plates heretofore used for like occasion within the late Colony of the Massachusetts Bay [*i. e.*, the plates of 1690] and deposited in his hands unto James Russell, Elisha Hutchinson, Esqrs., two of the Committee appointed for the service above said and pursuant to an Act for imprinting and Emitting Bills of Credit on this Province. And it was further ordered, That the Bills of Credit to be imprinted be stamp'd with three lyons passant gardent, with garter and crown over them contained in an escutcheon of a different figure for each number of bills of one and the same sum, the bills to be 2s, 2s6, 5s, 10s, 20s, 40s, £3, and £5." These bills were duly printed by Joseph Allen on the Province Roller Press. In 1714, John Coney, goldsmith, was granted leave to make return of the probate of the estate of Rev. John Higginson in Boston instead of Ipswich, he "being necessarily employed in the service of the Government referring to Plates for the bills of credit."

CONN. James Conn, writing-master and engraver, of Elizabeth-town, N. J., in 1771, advertised as engraver of shop bills, etc.

COOK. T. B. Cook, engraver, was working for New York publishers in 1809-16.

COOKE. Joseph Cooke was a goldsmith, jeweler and engraver, according to his announcement in the *Pennsylvania Gazette* of May 7, 1789, although none of his engraved work is known to exist now.

COOPER. An old view of Philadelphia is by Peter Cooper. The only record of him is the following item from the records of the Philadelphia City Council: "Peter Cooper, painter, was admitted a free-man of the city in May, 1777."

CORNÉ. In 1799, an Italian painter found his way to this country and settled in Salem, Mass. His name was Michele Felice Corné. Although he was drafted into the army in his native country to repel the attack by the French on Naples, he had no taste for military service and at the invitation of Elias Hasket Derby he fled the country. He came to America in the ship "Mt. Vernon" and introduced



GEORGE ROBERT TWELVES HEWES

Last survivor of the "Boston Tea Party"

BY JOSEPH GREENLEAF COLE

From the collection of the Bostonian Society



this vessel into several of his marine compositions. After a brief career in Salem, Mass., Corné removed to Boston where among his various activities he decorated interiors, including the Hancock House. Probably he had orders elsewhere as the walls of the Sullivan Dorr house at Providence, R. I., were decorated by him. When not employed more profitably, Corné filled his leisure moments by painting ships and marine views. During the War of 1812-13, he painted a series of pictures portraying naval battles of the war. Abel Bowen availed himself of Corné's historical pictures for the embellishment of "The Naval Monument" (Boston, 1816), which he published, with engravings of the Corné pictures and descriptions of the battles. Some of the prints were made from the designs of Thomas Birch. Corné went to Newport to live in 1822 where in 1830 he bought an annuity which provided him with many comforts until the year of his death in 1832 at eighty years of age. The portrait of Corné reproduced is attributed to his own hand but those familiar with his work discredit it as being superior to his ability. Several portraits of cabinet size in india ink by Corné are in the collection of the Essex Institute at Salem, Mass.

**CORNISH.** A portrait of Charles Paxton signed "Cornish" is in the American Antiquarian Society at Worcester, Mass.

**COX.** James Cox came from London, where he colored prints for Boydell, to Philadelphia in 1794 and taught drawing. He was living in Philadelphia as late as 1833:

**COYLE.** Coyle, an excellent scene painter and designer from England, died in New York, 1824. (D.)

**CUTLER.** Jervis Cutler, a pioneer settler of Marietta, Ohio, born Martha's Vineyard, September 19, 1768; died at Evansville, Ind., June 25, 1846. He engraved a small copper-plate view of Cincinnati, Ohio, in 1823, and is said to have practised engraving in Nashville, Tenn.

**DAGGETT.** Alfred Daggett, engraver of New Haven, Conn., (Daggett & Ely, and Daggett, Hinman & Co.), was born New Haven, Conn., September 30, 1799; and died there January 27, 1872.

**DANBY.** J. Danby was an engraver as appears by an advertisement in a Philadelphia newspaper of May 29, 1822. No work of his is known to us.

DARLEY. E. H. Darley, portrait painter, Philadelphia. (D.)

DARLEY. John Clarendon Darley, an artist of merit, Baltimore. (D.)

DAWES. H. M. Dawes, according to Stauffer, engraved the book-plate of Rev. William Emerson prior to 1811.

DEARBORN. Nathaniel Dearborn, engraver, born New England, 1786; died in South Reading, Mass., November 7, 1852. Instructed by Abel Bowen, he engraved on both wood and metal and executed many plates for commercial and publishing concerns.

DELLEKER. George Delleker was an engraver of Philadelphia, in partnership with G. H. Young as Delleker & Young.

DEMILLIERE. Mr. Demilliere advertised to "make miniatures, oil portraits and fancy paintings" in the *Diary* of New York City, August 18, 1796.

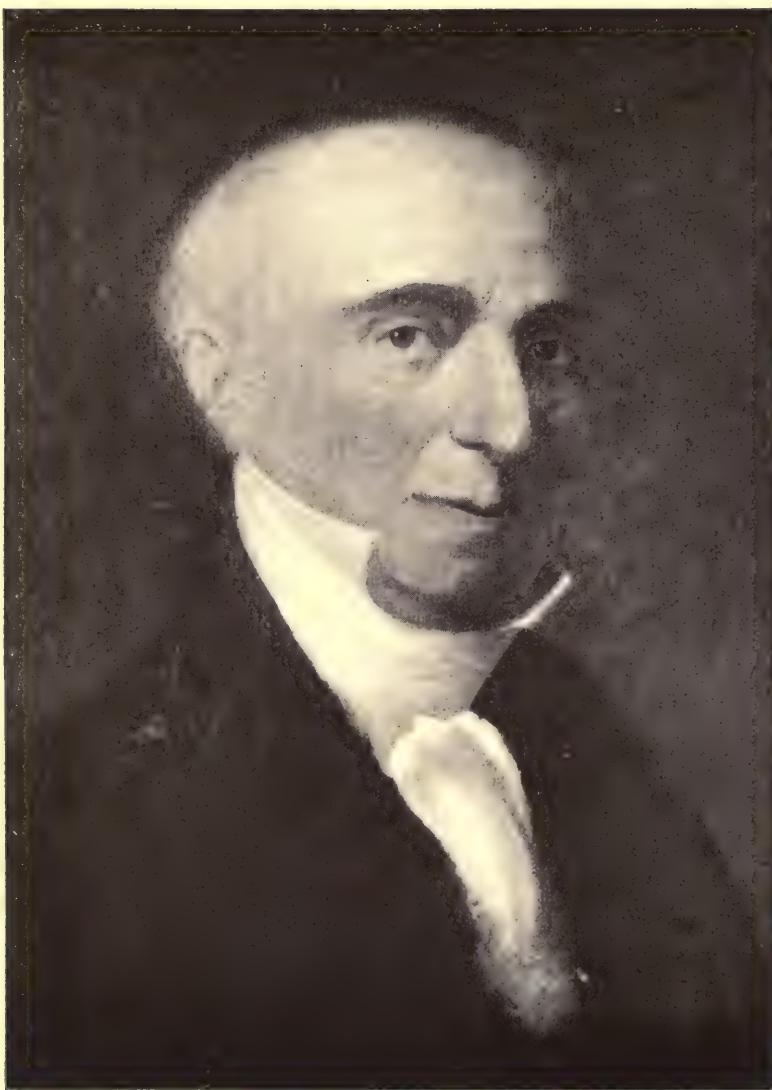
DENNING. Miss Charlotte Denning, miniature painter of Plattsburg. (D.)

DE PEYSTER. Several portraits by Gerard Beekman De Peyster are in the New York Historical Society.

DE VEAUX. James De Veaux was born in Charleston, S. C., in 1812 and died in Rome, April 28, 1844. In 1829, through the assistance given him by interested citizens of his native city, De Veaux went to Philadelphia and received instruction from John Rubens Smith and Henry Inman and kind advice and assistance from Thomas Sully. In the fall of 1832, he commenced to practice portrait painting in Columbia, S. C., where he continued until the fall of 1835, going to Charleston for the winter months. In the summer of 1836 De Veaux went to Europe to study, returning to America in May, 1838, spending the summer of that year in New York in painting portraits. He went to South Carolina in 1839, to Virginia in 1840, and to Europe again in 1841, remaining until his death.

DEWEY. The following advertisement appears in the *Federal Republican* of Baltimore, Md., June 22, 1810: "Profiles and miniatures in various styles," signed "S. Dewey, Baltimore."

DEWING. Francis Dewing, engraver, arrived in Boston, July 12 1716, coming from London in the ship "Jollif Galley," Capt. John Aram, which he evidently announced in an advertisement under date of July 30, though not in the Newsletter, reading, "Lately



MICHELE FELICE CORNÉ  
From the collection of the Redwood Library



arrived from London, Francis Dewing who Engraveth and Printeth Copper Plates, Likewise Coats of Arms and cyphers in Silver Plate. He Likewise Cuts Neatly in wood and Printeth Callicoes &c. Lodging at Mrs. Hawksworths against the Bunch of Grapes in King Street." This was duly noted by the Town Clerk, (engravers being suspicious characters), who probably added "arrived in the Jollif Galley capt Aram Commander the beginning of July 1716." On July 9, 1718, a warrant was issued by Gov. Shute for his arrest as Francis Doing, for "being suspected to be concerned in Counterfeiting the Bills of Credit of this Province, and searching his chamber and seizing any tools and materials that probably have been employed" etc. He was evidently cleared of the charge as on January 7 following, Sheriff Edward Winslow was reimbursed £4-10-0 for his expenses in the arrest of "Doing." He flourished in Boston until 1722, but whether he died of the smallpox or removed to St. Lucia in 1723 is an open question. Among his engraved works are: Southack's Sea Coast of English America and the French New Settlements, 1716, later issued under several other titles; Southack's Canso Harbour, 1720; Southack's Casco Bay, 1720; Bonner's Town of Boston, 1722, of which three states are now known, and possibly the first issue of Southack's New York to Cape Breton, in 1720.

DICK. Alexander L. Dick, engraver, was a native of Scotland, born about 1805. About the year 1833 he came to the United States and founded an engraving establishment in New York City.

DODD. Samuel Dodd engraved a small portrait of Washington in Newark, N. J. Fielding mentions no other example of his signed work as known and gives his birth as in 1797 and his death in 1862.

DODSON. Richard W. Dodson, engraver, born Cambridge, Md., February 5, 1812; died Cape May, N. J., July 23, 1867. He engraved for the "National Portrait Gallery."

DOOLITTLE. Curtis M. Doolittle was associated with Samuel B. Munson as Doolittle and Munson, engravers, in Cincinnati, Ohio, in 1831-51.

DOOLITTLE. Samuel Doolittle was an engraver. A bookplate bearing the signature "S. D. Sct. 1804," is presumably his work.

DORSEY. John Syng Dorsey, surgeon, born Philadelphia, Decem-

ber 23, 1783; died there November 12, 1813. He engraved a few medical plates.

**DOTY & JONES.** Engravers, working about 1830.

**DOUGAL.** W. H. Dougal, engraver, born New Haven, Conn., about 1808. He worked on plates for book illustrations and later was employed by the United States Treasury Department, Washington. His name was originally "MacDougal."

**DOUGHTY.** Thomas Doughty was born July 19, 1793, in Philadelphia, and was the earliest in point of years of the group of landscape painters known as the Hudson River School. He died in New York, July 24, 1856.

**DOYLE.** Margaret Byron Doyle was a daughter of W. M. S. Doyle. She became the wife of John Chorley, the engraver, and painted many excellent portraits in Boston between 1820 and 1830.

**DOYLE.** William M. S. Doyle, the son of a British soldier, born in Boston in 1769. He painted in crayon and oil, made miniatures and silhouettes, and at the time of his death in May, 1828, he was proprietor of the Columbian Museum in Boston. Among his portraits are those of Gov. Caleb Strong, Isaiah Thomas and John Adams.

**DRAKE.** Drake, an English artist, visited New York in 1821, and exhibited a full-length of Bonaparte, on the deck of the "Bellerophon." He went to Canada and painted successfully there. (D.)

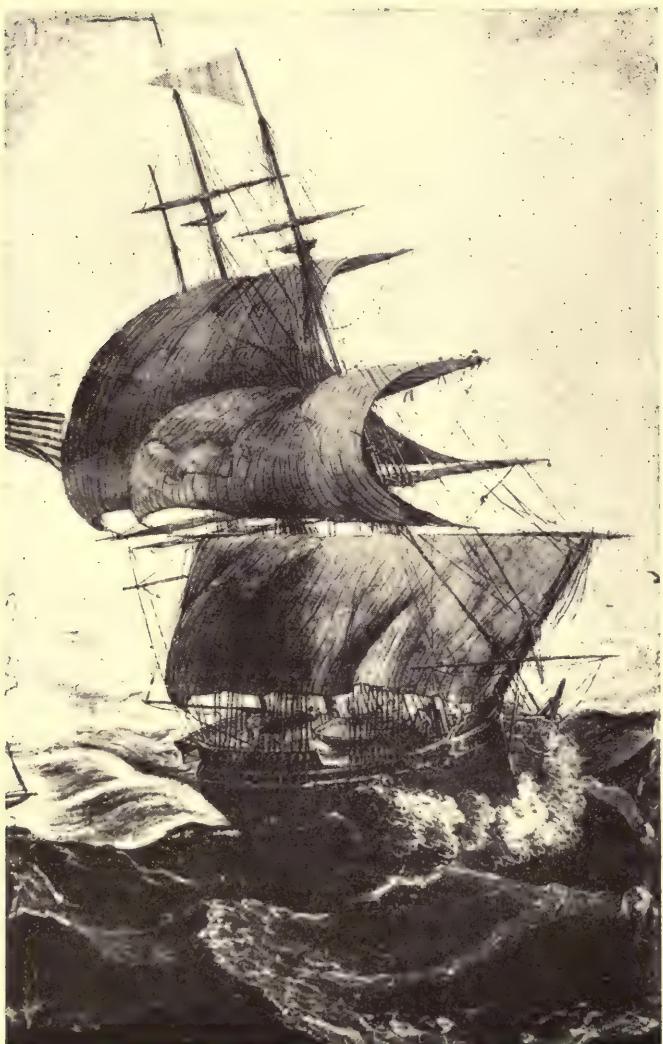
**DRAPER.** John Draper engraved chiefly on bank-notes in Philadelphia, 1801-1845, and in partnership 1810-1823 as Murray, Draper Fairman & Co., followed by later partnerships with other engravers.

**DRAYTON.** John Drayton, engraver, worked about 1820, chiefly in aquatint. Some of his plates are finely colored, and are among the early specimens of this form of art in the United States.

**DREXEL.** Francis Martin Drexel painted miniatures in Philadelphia in 1818, coming to the United States in 1817 from Austria. In 1837 he abandoned painting and founded the banking house of Drexel & Company.

**DRUCEZ.** Drucez was a miniature painter in New York in 1805.

**DURAND.** Cyrus Durand, engraver, silversmith and inventor, born Jefferson, N. J., February 27, 1787; died at Irvington, N. J., September 18, 1868. He was a brother of A. B. Durand and invented machinery for the improvement of bank-note engraving.



SHIP MOUNT VERNON

FROM A HELIOTYPE AFTER A FRESCO BY MICHELE FELICE CORNE



DURANT. A portrait of John Waldo, 1720–1796, belonging to the Worcester Art Museum is signed on the back of the stretcher "painted by J. W. Durant 1791." John Waldo Durant was born in the Island of St. Croix, West Indies, about 1774 and died in Philadelphia in 1832. He probably received his early education in Boston. A painting of Cornelius Durant is owned by the family of Neal Dow of Portland, Maine. He also painted portraits of Col. John Heyliger and Mrs. John Heyliger (Sarah Kortright) and of Sarah (Kortright) Durant.

DU SIMITIERE. Pierre Eugene du Simitiere, artist, born in Geneva, Switzerland, died in Philadelphia in October, 1784. He went to the West Indies about 1750, and, after spending fifteen years there, to New York, and in 1766 to Philadelphia. Here he became well known as a collector of curiosities and in 1782 he opened his collection to the public under the name of the American Museum. He painted numerous portraits, including one of Washington. His heads of thirteen notables — Washington, Baron Steuben, Silas Deane, Joseph Reed, Gouverneur Morris, General Horatio Gates, John Jay, William H. Drayton, Henry Laurens, Charles Thompson, Samuel Huntington, John Dickinson, and Benedict Arnold — were engraved by Benjamin Reading, and published in a quarto volume (London, 1783). He painted also miniatures in water-color, and made some designs for publications. His valuable collection of manuscripts and broadsides, forming material for a history of the Revolution, and comprising several volumes, is in the Philadelphia Library. Princeton conferred upon him in 1781 the honorary degree of M. A.

EARL. R. E. W. Earl, a son of Ralph Earl by his second wife, born in England, probably came to America with his father, returned to London in 1809, and there had the advantage of intercourse with West and Trumbull. In 1814, Earl visited Paris. He returned to this country in 1815, landing in Georgia. He soon went to Tennessee where in 1818 he married Miss Caffery, a niece of Gen. Andrew Jackson's wife. Earl painted portraits of Andrew Jackson in 1828, in 1830 and again in 1835, and these pictures with slight variations were copied by him many times. He died September 16, 1837, and is buried at The Hermitage. He seems to have had an interest in the Nashville Museum where many of his portraits were exhibited.

EDDIE. Mr. Eddie painted portraits in New York some years back.  
(D.)

EDDY. Isaac Eddy, engraver and surveyor, was a local Vermont practitioner of the art who executed a few Bible illustrations in 1812 which are the crudest specimens of engraving we have seen. He was born in Weathersfield, Vt., February 17, 1777; died July 25, 1847.

EDDY. James Eddy, engraver, born May 29, 1806, was employed by Pendleton, Boston, about 1830. He afterwards became a dealer in paintings and a successful business man. His later days were spent in Providence, R. I.

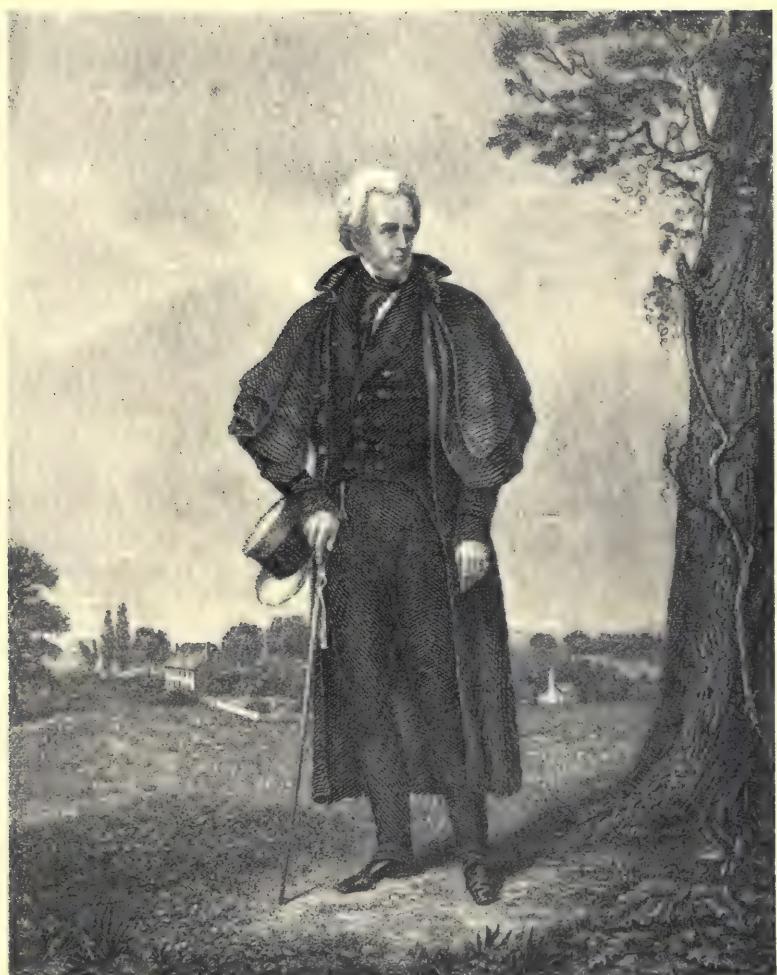
EDDY. A folio map of New Hampshire with an inset view of Bellows Falls engraved in line is signed "O. T. Eddy, engraver, Walpole, (N. H.) Aug. 1817."

EDSON. Tracy Edson, engraver, is mentioned in Dunlap's original "Appendix" but is not known to Stauffer or Fielding.

EDWARDS. Thomas Edwards advertised in the *Boston Centinel* of January 7, 1824, to paint portraits for \$30 to \$60, miniatures for \$5 to \$10 and profiles for 50 cents to \$5. He was a frequent exhibitor in the early years of the Boston Athenæum.

ELLIS. George B. Ellis, engraver, worked chiefly on book-illustrations in Philadelphia about 1825-38.

ELouis. Jean Pierre Henri Elouis, or as he called himself in this country, Henry Elouis, was born in Caen, France, January 20, 1755, and died there December 23, 1843. He was destined for medicine but he studied art under the French painter, Jean Barnard Restout, going to London in 1783, where three years later he won the Royal Academy Silver Medal for drawing of the human figure. He exhibited at the Royal Academy in 1785, 1786 and 1787, and at the beginning of the French Revolution emigrated to America, settling in Baltimore. Charles Willson Peale met him in 1791 at Annapolis, and calling him "Mr. Loise" mentions that "he paints in a new stile" querying "if this gentleman so cried up will do better than Mr. Pine whose reputation was equally cried up." In 1792 Elouis removed to Philadelphia and his name appears in the Directories for 1793 as "limner 201 Mulberry." He remained in Philadelphia until 1799 during which period he gave instruction in drawing to Eleanor Custis and painted miniatures of Washington and of Mrs. Washington. Elouis, travelling



ANDREW JACKSON

1767 — 1845

FROM AN ENGRAVING BY J. F. E. PRUD'HOMME AFTER A PAINTING BY R. E. W. EARL



over the United States, Mexico and South America, returned in 1807 to France, leaving behind him many pictures, "particularly at Havana and Philadelphia where he remained the longest." At Philadelphia he painted many of the illustrious persons of the Revolution among others being the portrait of Gen. Anthony Wayne which is here reproduced. In 1811 he was made curator of the museum of his native town, which office he held for nearly thirty years. His portraits are noted for their simplicity and directness.

ELY. A. Ely, engraver. His name is signed to the engraved title-page of a music book published locally in Connecticut, about 1800.

EMMES. Thomas Emmes of Boston was the engraver of the first copper-plate portrait produced in America, a very crudely executed engraving of Rev. Increase Mather, appearing as the frontispiece to "The Blessed Hope," etc., in Boston in 1701. The print (which appears in two states) is reproduced in Stauffer's "American Engravers upon Copper and Steel" (The Grolier Club, N. Y., 1907), and is signed "*Thos. Emmes Sculp. Sold by Nicholas Boone 1701.*" No other specimen of Emmes's work is known and little information concerning his identity has been discovered.

EMMONS. A little known painter of considerable merit was Nathaniel Emmons. He was the son of Nathaniel Emmons, born in Boston, 1703, and baptized December 5, 1704. Nathaniel Emmons died May 19, 1740, and is buried in the Granary Burying Ground, Boston. Administration of the Estate of Nathaniel Emmons, painter stainer, was granted to the widow Mary (Brooks) Emmons, June 3, 1740. The inventory amounts to £34. Among the items are "eight mezzotint pictures, 64s two pictures 20s one hundred brushes £8.10 Two pictures 15s sundry picture frames £5 and the Hon. Judge Sewall's portrait." This portrait is reproduced. It has been engraved by O. Pelton. Among the other portraits known to be by Emmons are the following: William Clarke, 1670-1742; Andrew Oliver, 1706-1774, painted 1728; Rev. John Lowell, 1703-1767, painted 1728.

ENGLEMANN. C. F. Englemann engraved a birth-certificate published near Reading, Pa., about 1814.

EVANS. John Evans, portrait and miniature painter, commenced to practice his art in Philadelphia in 1809. He made views taken from

nature in England, Ireland, Wales, the Western Islands and other places, and taught water-color drawing.

**EVERDELL.** An engraver of this name was working in New York in 1816.

**FAIRCHILD.** Louis Fairchild was born in Farmington, Conn., in 1800. He became an engraver and etcher and painted portraits in miniature. He was working in New York City in 1840.

**FAIRMAN.** Richard Fairman, engraver, born 1788; died Philadelphia, December, 1821. He was a brother of Gideon Fairman by whom he was employed.

**FARMER.** John Farmer, surveyor and engraver, born Half Moon, N. Y., February 9, 1798; died Detroit, Mich., March 24, 1859. He drew, engraved and published maps.

**FELTON.** Robert Felton was an early die-sinker of Philadelphia, working about the year 1663.

**FETERS.** W. T. Feters, engraver. His name is signed to a stippled portrait of Rev. John Davenport, done about 1820.

**FINN.** Henry J. Finn was a miniature painter in Boston in 1833.

**FISHER.** John Fisher engraved copper-plate loan-office certificates for the Continental Congress in 1773.

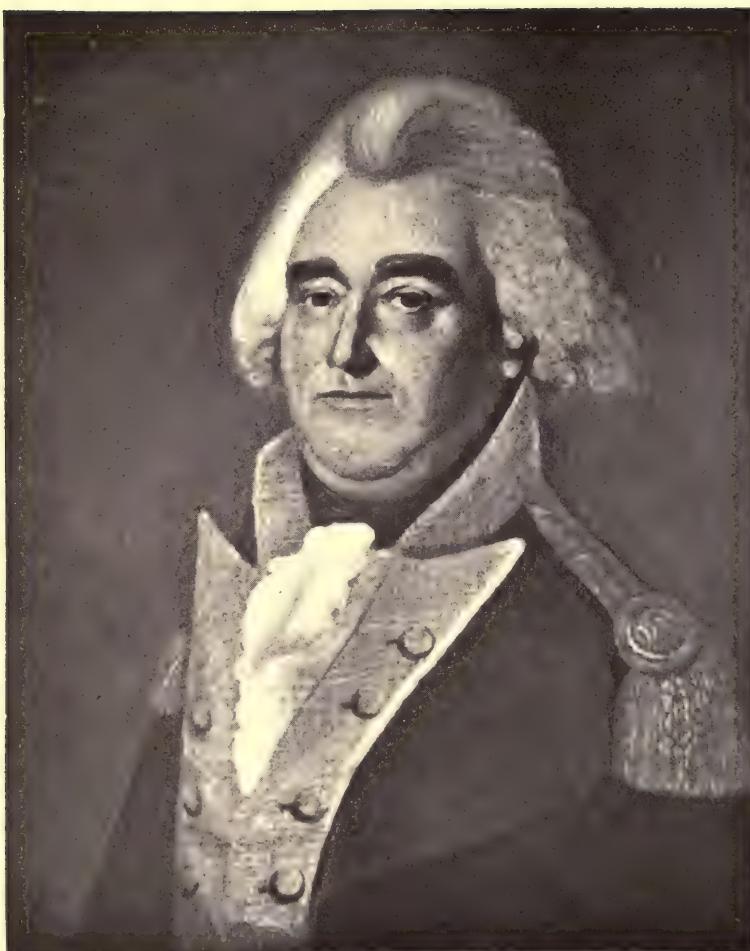
**FITCH.** John Fitch was a steamboat inventor, clock-maker and engraver, born South Windsor, Conn., January 21, 1743; died Bardstown, Ky., 1798. He engraved a map of the Northwest Country in 1785.

**FLAGG.** Josiah Flagg engraved some copper-plate music in Boston before the Revolutionary War.

**FLORIMONT.** In the *Pennsylvania Packet*, Philadelphia of January, 1781, is the announcement that "Austin Florimont, limner, lately arrived in this city, who is peculiarly happy in his likenesses, paints miniature and crayon pictures of all sorts at very reasonable prices."

**FOLWELL.** Samuel Folwell, miniature painter, born about 1765, was in New York in 1790 and came to New England about 1792. He was in Philadelphia in 1798 where he died November 26, 1813. As he engraved book-plates in 1792 for several residents of New Hampshire, he may have come from that state.

**FORHAM.** H. L. Forham, New York. (D.)



**MAJOR-GENERAL ANTHONY WAYNE**

**1745—1796**

**BY HENRY ELOUIS**

**From the collection of the Historical Society of Pennsylvania**



**FORREST.** Ion B. Forrest, engraver, born Aberdeenshire, Scotland, about 1814; died Hudson County, N. J., in 1870, engraved portraits for the "National Portrait Gallery."

**FOSTER.** John Foster, printer, and engraver of what is supposed to be the first portrait engraved in America — that of Richard Mather— was born Dorchester, Mass., in 1648, and died there September 9, 1681. He was, as far as is now known, the earliest engraver in this country. The portrait of Mather, (of which a reduced reproduction is here given) appears to have been engraved on the flat or grain side of two pieces of wood joined together, the original cut being about five inches wide by six inches high. There are several states of this engraving of which in all seven copies are known at this time (1918). Besides this cut, Foster engraved the seal of the arms of the Massachusetts Bay Colony, and the map of New England for Hubbard's "Narrative of the Troubles with the Indians" (Boston, 1677). A broadside, "Divine Examples of God's Severe Judgments upon Sabbath Breakers," etc., published in Boston (n. d.) has four crudely engraved cuts, one of which is signed "J. F. Sculp." These were probably engraved by Foster. He made no engraving on metal so far as can be learned.

**FRAZER.** Oliver Frazer was born in Fayette County, Ky., on February, 1808. His father was a native of Ireland. He studied first under Jouett and then with Thomas Sully at Philadelphia. He visited Europe in 1834 and studied under G. P. A. Healey in Paris, and while there painted the portrait of Edwin Forrest, the actor. After travelling extensively in Europe he returned to America in 1838 to practice portrait painting. Frazer died February 9, 1864, at Lexington, Ky.

**FREDERICK.** John L. Frederick was an engraver in Philadelphia 1818–1845, and probably earlier in New York.

**FREEMAN.** T. B. Freeman, Esq., was for a long time the principal encourager of the arts by publishing engravings in Philadelphia. (D.)

**FREEMAN.** W. H. Freeman was an engraver in Baltimore about 1830. Bible illustrations signed "Freeman" without initials and published in New York in 1816 may have been engraved by him.

**FURNASS.** John Mason Furnass, engraver and portrait painter, was the son of John Furnass and Anne Hurd Furnass, sister of Nathaniel Hurd, the engraver. Furnass was painting portraits in Boston

in 1785. He was born March 4, 1763, and died of epilepsy at Dedham, Mass., June 22, 1804. Two copies after Teniers, painted by Furnass, were shown in the exhibition at the Boston Athenæum in 1834. He made at least two portraits of John Vinal, the old schoolmaster of Boston, one of which is reproduced in this work.

**GAINS.** In the vestry of Trinity Church, Newport, R. I., is a portrait of Rev. James Honyman, pastor of the church from 1704 to 1750, the year of his death. The portrait was engraved by Okey in 1774, and is there attributed to "Gains."

**GALLAND.** John Galland engraved in Philadelphia about 1796-1817.

**GALLUDET.** Edward Galludet, engraver, born Hartford, Conn., April 30, 1809; died there October 11, 1847. He worked for publishers of "Annuals" about 1835-40.

**GALLUDET.** Elisha Galludet, engraver, was born New Rochelle, N. Y., about 1730. He was engraving in New York as early as 1759, and in that year he advertised to publish by subscription engravings described as "Six Representations of Warriors who are in the Service of their Majesties, the King of Great Britain and the King of Prussia," although we do not know of any examples now extant. Bookplates or *ex-libris* engraved by him as well as a small portrait of Rev. George Whitefield are occasionally met with.

**GARDEN.** Francis Garden, a native of England advertised as an engraver in the *Boston Evening Post*, of March 4, 1745. No examples of engraving by him are known.

**GAUK.** James Gauk, engraver. His name under this designation appears in the New York City directory for 1799-1804.

**GAVIN.** H. Gavin engraved the frontispiece to a book published at Newburyport, Mass., 1796.

**GAW.** R. M. Gaw was the engraver of a few plates which appear to have been made about 1829.

**GETZ.** Peter Getz was a die-sinker, silversmith and jeweler, in Lancaster, Pa., late 18th century.

**GIBSON.** The *Morning Star* of New York City of December 27, 1811, has the following death notice: "Thomas Gibson, painter, died December 23, 1811."



*Stephen*  
**SAMUEL SEWALL**  
1652—1740  
BY NATHANIEL EMMONS



GILLINGHAM. Edward Gillingham engraved a large map of Boston and vicinity, published in 1819.

GILMAN. J. W. Gilman, engraver, born Exeter, N. H., May 9, 1741; died there June 16, 1823. He worked on copper-plate music for psalm and hymn books about 1770.

GIMBER. Stephen H. Gimber engraved chiefly in mezzotint and stipple. He was a native of England, and worked in New York and Philadelphia about 1830–1856.

GLADDING. K. C. Gladding was an engraver whose name appears on a few plates of “Rewards of Merit” done about 1825.

G., L. At least two plates exist etched or engraved over these initials about 1815.

GLOVER. Dewitt Clinton Glover, engraver, was born DeRuyter, N. Y., 1817, and died there January 3, 1836.

GOBRECHT. Christian Gobrecht, engraver and die-sinker, born Hanover, Pa., December 23, 1785; died in Philadelphia, July 23, 1844. He made valuable improvements in medallic engraving.

GOODACRE. W. Goodacre, New York. (D.)

GOODING. In the *Ontario Messenger*, Canandaigua, N. Y., May 23, 1815, Mr. William C. Gooding advertised to do Portrait and Miniature Painting.

GOODMAN. Charles Goodman, engraver, born Philadelphia about 1790; died there in 1830. He was in partnership with Robert Piggot as “Goodman & Piggot.”

GOODRIDGE. Sarah Goodridge was born at Templeton, Mass., February 5, 1788, daughter of Ebenezer and Beulah Childs Goodridge, and died in Boston December 28, 1853. She was self-taught with the exception of criticisms from Gilbert Stuart. Miss Goodridge worked in Boston, Washington and other eastern cities.

GORDON. Alexander Gordon, artist, antiquary, author, musician, teacher and politician,—“Sandy Gordon” as he is called by Sir Walter Scott in the “Antiquary”—was born in Aberdeen, Scotland, about 1692, came to Charleston, S. C. in 1743 and died there in August, 1754. In his will probated in Charleston he leaves to the Hon. Hester Beaufain “his Picture, Portraiture and Effigy by me.” A similar bequest was made to the Rev. Mr. Heywood. To his son he

leaves "my own picture together with all and sundry my other Pictures," etc.

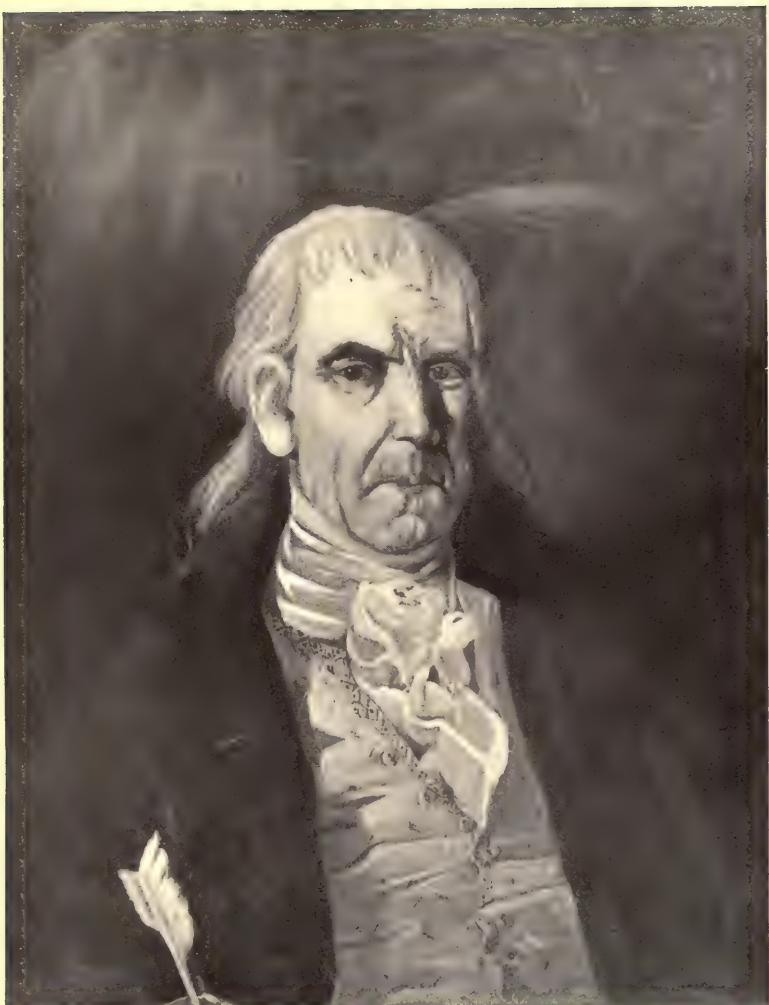
**GRAHAM.** George Graham, engraver, worked in stipple and mezzotint about the year 1800. He produced several folio engravings including portraits of John and Samuel Adams, Alexander Hamilton and Commodore Hull — all now scarce and of interest to collectors.

**GRANT.** J. Grant painted portraits in Philadelphia in 1829.

**GREENOUGH.** John Greenough, an excellent portrait painter, was born in November, 1801, and died in Paris in November, 1852.

**GREENWOOD.** Ethan Allen Greenwood, born in Hubbardston, Worcester County, Mass., in 1779; died there in 1856. He graduated at Dartmouth College in 1806 and started to practice law in Hubbardston, but soon gave it up for painting in which he had been interested for some years. He had painted portraits as early as 1803 and during his college course spent a part of his vacations in going about painting portraits. He began the study of drawing and painting in New York with Edward Savage, a native of Princeton, Mass., and a neighbor of the Greenwood family, and for some years pursued his profession travelling more or less, especially in New England, as an itinerant portrait painter. He finally settled in Boston and in the latter part of his life succeeded Edward Savage in the ownership of the New England Museum which afterwards became the Boston Museum. Many of the portraits in this museum were by Greenwood and Savage. He retired to Hubbardston and lost much of his fortune in various local enterprises. Greenwood not infrequently signed and dated his portraits as follows: "Greenwood Pinx 18." His portrait of Isaiah Thomas is reproduced.

**GREENWOOD.** John Greenwood, son of Samuel and Mary Charnock Greenwood, was born in Boston December 7, 1727. In 1742 he was apprenticed to Thomas Johnston an engraver of Boston. His American portraits were all painted before 1752 as he went that year to the Dutch Colony of Surinam where he continued his portrait work for the next ten years. Greenwood subsequently went to Paris and then to England where he settled as a mezzotint engraver, dying there September 16, 1792. The portrait reproduced of Benjamin Pickman of Salem is signed and dated 1749. Greenwood's portrait was engraved by Pether.



JOHN VINAL

1736—1823

BY JOHN MASON FURNASS

From the collection of Mr. Frank Bulkeley Smith



**GREGORY.** Engraver. A Bible illustration engraved on copper is the only print bearing this name which we have seen.

**GRIDLEY.** Enoch G. Gridley, engraver, worked in stipple and line about 1803-18.

**GRIMES.** John Grimes whose portrait by Jouett is reproduced was born in 1779 and died at Lexington, Kentucky, December 27, 1837. The date and place of his death is obscure. He was a pupil of Matthew Harris Jouett and painted for some time at Nashville, Tenn.

**GRUNEWALD.** Gustavus Grunewald painted landscapes in 1832 in Bethlehem, Pa. (D.)

**GULLAGER.** Christian "Gullager," as he signs his name, was born in Denmark in 1762 and died in 1826. He painted excellent portraits in Boston from 1789 down to nearly the date of his death. Gullager followed President Washington to Portsmouth, N. H., and painted his portrait, the fact being recorded in Washington's Diary. He made portraits of George Richards Minot, Col. John May, Rev. James Freeman, Dr. Eliakim Morse, David West, Rev. Ebenezer Morse and Benjamin Goldthwait.

**HADFIELD.** George Hadfield, Washington, gave the plan for the Executive Offices, and the plan of the City Hall, same place; died 1826. (D.)

**HAINES.** William Haines came from England to Philadelphia where he engraved excellent portraits 1802 to 1809 after which date he returned to England.

**HALBERT.** A. Halbert, engraver, was a nephew of J. F. E. Prud'homme, working in New York about 1835.

**HAMILTON.** William Hamilton, a Scotch artist, who was in New York about a year, and exhibited several clever pictures in 1832, (D.).

**HAMLIN.** William Hamlin, engraver and maker of instruments for navigators, born Providence, R. I., October 15, 1772; died there November 22, 1869. He was self-instructed in the art of engraving which he practiced in mezzotint and a combination of mezzotint and stipple. His work includes several portraits of Washington after Savage's original and some book illustrations. His last plate, engraved in his ninety-first year, was a small one, after Houdon's bust of Washington.

**HAMM.** Phineas Eldridge Hamm, engraver, was born in Philadelphia, October 5, 1799, where he died January 31, 1861.

**HANCOCK.** N. Hancock, who painted excellent miniatures, according to an advertisement in the *Independent Chronicle* of Boston was in that city in May, 1799. He was in Salem, Mass., 1805-1809.

**HARDING.** A portrait of Mrs. John Lovett, signed J. L. Harding, 1837, is owned in Woodstock, Conn.

**HARLAND.** Thomas Harland is said to have engraved at Norwich, Conn., although we have seen no specimen of his work.

**HARRIS.** J. T. Harris exhibited at the Boston Athenæum a portrait of a gentleman in 1833.

**HARRIS.** Samuel Harris, engraver, born Boston, Mass., May, 1783; drowned July 7, 1810. He engraved stippled portraits for the *Polyanthos* (where a portrait and an obituary notice of him also appear).

**HARRISON.** Charles P. Harrison, engraver, was a native of England, born 1783. He was a son of William Harrison, Sr., and came to Philadelphia with his father in 1794.

**HARRISON.** J. P. Harrison, engraver, "was the first engraver who practised west of the Alleghanies; he was established in Pittsburg 1817." (D.) He is not mentioned by Stauffer or Fielding.

**HARRISON.** Peter Harrison was the first professional architect in America. One of the stories often repeated is that Harrison came to America with John Smibert and Dean George Berkeley in 1728. As Peter Harrison was born June 14, 1716, he was but twelve years of age when Berkeley and Smibert came to America; he probably arrived early in the year 1745. On June 6, 1746, he married Elizabeth, daughter of Edward and Arabella Williams Pelham, at Newport, R. I. In 1748-49 he designed and commenced the Redwood Library at Newport, R. I., and while so engaged was invited to prepare plans for the rebuilding of King's Chapel, Boston. In 1761 Harrison built the Brick Market House at Newport, R. I., afterwards used for a City Hall and in 1763 he built the Jewish synagogue in the same city. In 1768 Harrison removed to New Haven, Conn., where he died April 30, 1775. Portraits of Peter Harrison and of his wife were painted by John Smibert.

**HARRISON.** Richard Harrison, engraver. In Philadelphia about 1820.



Mr. Richard Mather.

RICHARD MATHER  
1596—1669

FROM AN ENGRAVING ON WOOD BY JOHN FOSTER IN THE COLLECTION OF THE  
MASSACHUSETTS HISTORICAL SOCIETY



HARRISON. Richard G. Harrison engraved in Philadelphia about 1804-18; he took up bank-note work later.

HARRISON. Samuel Harrison, engraver, born 1789; died in 1818, was a son of William Harrison, Sr. He engraved a map of Lake Ontario and Western New York.

HARRISON. William Harrison, engraver, a native of England, came to this country to work for the Bank of Pennsylvania in 1794. He died October 18, 1803, leaving several sons, also engravers.

HARRISON. William Harrison, Jr., engraver, worked in Philadelphia about 1797-1819.

HARRISON. William F. Harrison, an engraver engaged on bank-note work about 1831-40.

HATCH. George W. Hatch, engraver, born about 1805 in New York State; died at Dobbs Ferry, N. Y., in 1867, worked for publishers of "Annuals" and other books and also on bank-notes.

HATHAWAY. J. Hathaway exhibited a portrait in miniature of a lady at the Boston Athenæum in 1833.

HAVILAND. John Haviland, an English artist, now in Philadelphia. (D.)

HAY. William H. Hay, an engraver working in Philadelphia about 1828. Plates signed "William Hay" appear about ten years earlier but may have been made by another man of the name.

HAYS. Henry Hays, native of England, engraved bookplates in New York about 1830-55.

HAZLETT. John Hazlett was the eldest son of Rev. William Hazlett who came to America during the War of the Revolution. Hazlett painted portraits in Hingham, Mass., and was working in Salem, Mass., in 1782 where he made both miniatures and large portraits.

HENRY. John Henry, engraver, was in Philadelphia and Baltimore 1793-1828.

HENTZ. N. M. Hentz engraved a plate for the *Transactions of the American Philosophical Society of Philadelphia* of which he was a member, in 1825.

HERBERT. Lawrence Herbert, engraver, advertised in the *Pennsylvania Gazette* 1748-51, to engrave on gold, silver, copper or pewter.

HESSELIUS. John Hesselius, was the son of Gustavus Hesselius and a nephew of Samuel Hesselius, a Swedish missionary. He was

painting portraits in Philadelphia in 1755 but he had previously lived in Maryland and went to Virginia and Maryland again after his father's death in 1755. He married and settled at Annapolis, Md. A portrait labelled "Colonel William Fitzhugh aged 40—1698. Copy by J. Hesselius" is owned by a descendant. In 1775, John Champe of King George County bequeathed to his wife Anne, who was the daughter of Charles Carter, "the four pictures drawn last by Hesselius, to wit Colonel Charles Carter and Anne his wife, my own and the said Anne Champe."

HEWITT. An engraver of this name made a few plates in Philadelphia about 1820.

HEWITT. J. Hewitt was an engraver of music.

HILL. James Hill, engraver, produced a few crudely executed plates of Bible illustrations published in Charlestown, Mass., in 1803, and at least one large stippled engraving about 1792.

HILL. John Hill, engraver, born London, 1770; died at West Nyack, N. Y., in 1850. He was a skillful engraver in aquatint, of which his plates for Wall's "Hudson River Portfolio" are good examples.

HILL. J. W. Hill, landscape painter New York. (D.)

HILL. Pamelia E. Hill, miniature painter, was the daughter of Alfred and Persis (Jones) Hill of Framingham, Mass., where she was born May 9, 1803. She died in 1860. She painted miniatures of Mrs. Joel Thayer (Abigail Barstow), Miss L. B. Vose, Rev. Mr. Sharpe, Miss Walsingham, Rev. Mr. Croswell. There are several examples of Miss Hill's miniature work in the Worcester Art Museum. She exhibited for several seasons at the Boston Athenæum. Her studio in 1834 was at 28 Somerset Street, Boston.

HILL. Samuel Hill, engraver, (probably the son of Alexander and Thankful Hill, born Boston, July 27, 1750) worked in Boston and engraved in line a large number of plates for the *Massachusetts Magazine* 1789–96, and for other publications. His name does not appear in the Boston Directory after 1803.

HILLER. The name of Joseph Hiller, who was collector of customs at Salem, Mass., 1789–1802, appears as the engraver of a small quarto mezzotint engraving of John Hancock.

HILLER. J. Hiller, Jr., son of the foregoing, born Salem, Mass.,



GEN. HENRY LEE

1756 — 1818

BY SARAH GOODRIDGE

From the collection of Mr. Luke Vincent Lockwood



June 21, 1777, and lost from a ship August 22, 1795, etched a very good copy of Joseph Wright's profile etching of Washington. It is signed "J. Hiller Ju'r Sculp. 1794."

HILSON. This gentleman, one of the first comedians England has sent us, was likewise an amateur painter, a very skillful draughtsman, especially landscape with blacklead pencil. (D.)

HILYER. William Hilyer, portrait painter, New York. (D.)

HINGSTON. Engraver. A billhead for the City Hotel, Alexandria, Va., about 1825, is signed by this name, with the address, "G. Town."

HINMAN. D. C. Hinman worked alone and also as a member of the firm of Daggett, Hinman & Co., New Haven, Conn., about 1830-5.

HOBAN. Hoban, Washington, D. C., gained the premium for the plan of the president's house. (D.)

HOIT. Albert Gallatin Hoit was born in Sandwich, N. H., in 1809. He painted many years in Boston and went to St. John and Halifax, N. S., 1837-38. He died in 1856.

HOLYLAND. C. I. Holyland engraved in 1834. Only one plate by him is known to us.

HOOGLAND. William Hoogland, engraver, worked in New York and Boston about 1815-1841.

HOOKER. William Hooker, engraver, worked chiefly on charts and maps, about 1805-17. He was one of the founders of the Philadelphia Society of Artists in 1810.

HOPE. Thomas W. Hope, portrait and miniature painter, New York. (D.)

HOPKINS. Daniel Hopkins engraved the music for Law's "The Rudiments of Music," Cheshire, Conn., 1783.

HORTON. An engraver of this name worked in Philadelphia and Baltimore about 1830-35.

HOULTON. J. Houlton engraved a membership certificate blank of the Charitable Marine Society of Baltimore about 1797.

HOUSTON. H. H. or H. I. Houston was an engraver of stippled portraits in Philadelphia 1796-8, and signed variously as above. He was employed by T. B. Freeman and was probably a native of Ireland.

HOWE. Z. Howe engraved a frontispiece to Brownson's "A New Collection of Sacred Harmony," Simsbury, Conn., 1797.

**HOWES.** S. P. Howes, a Boston miniature painter, exhibited a portrait of S. Baker in 1833 at the Boston Athenæum.

**HUGHES.** Robert Ball Hughes, sculptor, was born in London in 1806. He came to New York in 1829 and later to Boston, where he modelled in wax, marble and bronze. A marble statue of Alexander Hamilton made by him for the Merchants' Exchange, New York, was destroyed by fire in 1835. In later life he attained especial notice by his sketches burned on wood with a hot iron. He died in Boston, March 5, 1868.

**HUMPHREYS.** William Humphreys, engraver, born Dublin, Ireland, 1794; died Genoa, Italy, June 21, 1865. He acquired and practised the art of engraving in Philadelphia. In 1845 he took up his residence abroad.

**HUNTINGTON.** Eleazer Huntington, engraver, worked in Hartford, Conn., on penmanship copy-books, maps, etc., about 1828-30.

**HUTT.** John Hutt advertised in the New York newspapers of 1774 to do miscellaneous engraving. Bookplates by him are now extant.

**HUTTON.** J. Hutton was an Albany (N. Y.) engraver of limited practice about 1830.

**ILLMAN.** Thomas Illman, engraver, was a native of England where he engraved before coming to America (about 1830). He was of the firm of "Illman & Pilbrow," Hudson Street, New York City.

**IMBERT.** Anthony Imbert, proprietor of the first lithographic establishment in New York, was originally a French naval officer. He acquired the art of drawing during a long captivity in England as prisoner of war, and came to the United States probably about 1825, as in that year we find him located at 79 Murray Street, New York City, exercising his talents for the first time here in the production of lithographic drawings for Colden's "Memoir . . . presented . . . at the completion of the New York Canals" published in that year. From that time his name appears at brief intervals in many books containing lithographic illustrations, the latest date of such publications of which we have note being the year 1831, when he was located at 104 Broadway.

**JACKSON.** Engraver. A line engraving, "Capt. William Mason in the Magazine, Fort Niagara, Sept. 1826" is the only example of his work known.



ISAIAH THOMAS  
1749–1831  
BY ETHAN ALLEN GREENWOOD  
From the collection of the American Antiquarian Society



JAMES. Mr. James painted in New York twenty-five years ago, and afterwards in Quebec. He was a native of New York. (D.)

JAMIESON. Jamieson, a very ingenious artist in cameos, New York. (D.)

JENCKES. Joseph Jenckes, inventor and die-sinker, born Colbrooke, England, 1602; died Saugus, Mass., March 16, 1683. He emigrated in 1642. Ten years later a mint for the Province having been established in Boston, Jenckes was employed at the Lynn Iron Works to make the dies for the "Pine tree shilling." He built the first American fire-engine and forwarded the progress of manufactures by a number of valuable inventions.

JOCELYN. Simeon S. Jocelyn, engraver, born New Haven, Conn., November 21, 1799; died Tarrytown, N. Y., August 17, 1879. He became prominent as an abolitionist.

JOHNSON. David G. Johnson's name appears as engraver of a few plates about 1831-45.

JOHNSON. Henrietta Johnson painted pastels in South Carolina as early as 1705. The portrait of Sir Nathaniel Johnson is signed "Aetatis 61 April 7, 1705, Henrietta Johnson, Fecit." She also painted Governor Broughton and thirteen other portraits by her have been identified. She was buried in St. Philips churchyard, Charleston, S. C., March 9, 1728-9.

JOHNSTON. John Johnston, the portrait and figure painter, was the son of Thomas and Bathsheba (Thwing) Johnston and was born in Boston about 1753; died June 28, 1818. In early life he was apprenticed to John Gore, a house and sign painter. In April, 1775, he joined Gridley's Artillery Regiment, served with General Henry Knox in 1776 and was severely wounded at Brooklyn, New York, in August, 1776. He retired in October, 1777, and resumed the practice of his profession in Boston where he had a shop and studio on Court Street. Johnston married Miss Martha Spear and had one or two sons who died in infancy, and four daughters.

JOHNSTON. Thomas Johnston (often called Johnson), japanner, heraldic painter, organ builder, and engraver, was born in 1708 and died in Boston, Mass., May 8, 1767, of apoplexy. He should not be confused with his three namesakes, respectively painter stainer, cabinet maker and joiner or his son, Thomas, Jr., japanner and or-

ganist. He was admitted to the Brattle Street Church, June 5, 1726, married Rachel Thwing, June 22, 1730, and her cousin Bathsheba Thwing, August 7, 1747, who survived him and married Samuel Phillips Savage. Among his eleven children were William and John, portrait painters. In 1732, as japanner, he sold London Glasses, of all sorts and sizes, at the Golden Lyon in Ann Street near the Town Dock but in 1743 removed to his new home in Brattle Street.

In addition to his work listed in Stauffer and Fielding he engraved "A Chart of Canada River from ye Island of Anticosty as far up as Quebec, 1746"; a "Prospect of Yale College," 1749; Plan of the Kennebeck and Sagadahock Rivers, 1753; Blank Commissions for the Massachusetts Province from 1758 to 1767, (the plate being changed yearly); "Plan of ye Town of Pownall" 1763; Walter's Grounds and Rules of Musick, 1764; Bayley's Grounds and Rules of Musick, 1766; the South Battery Certificate, (often attributed to Revere); and a business card, a clock-face for —— Clapp.

**JUSTICE.** Joseph Justice, engraver, produced work (of little merit) in New York and Philadelphia 1804-33.

**KEENAN.** William Keenan, engraver and etcher, worked in Philadelphia and afterwards in Charleston, S. C., 1830-35.

**KELLOGG.** Jarvis Griggs Kellogg, engraver, was born Tolland, Conn., October 5, 1805; died at Hartford, Conn., July 24, 1873.

**KELLY.** Thomas Kelly, engraver, a native of Ireland, born about 1795; died New York City about 1841. He worked in line and stipple for book publishers.

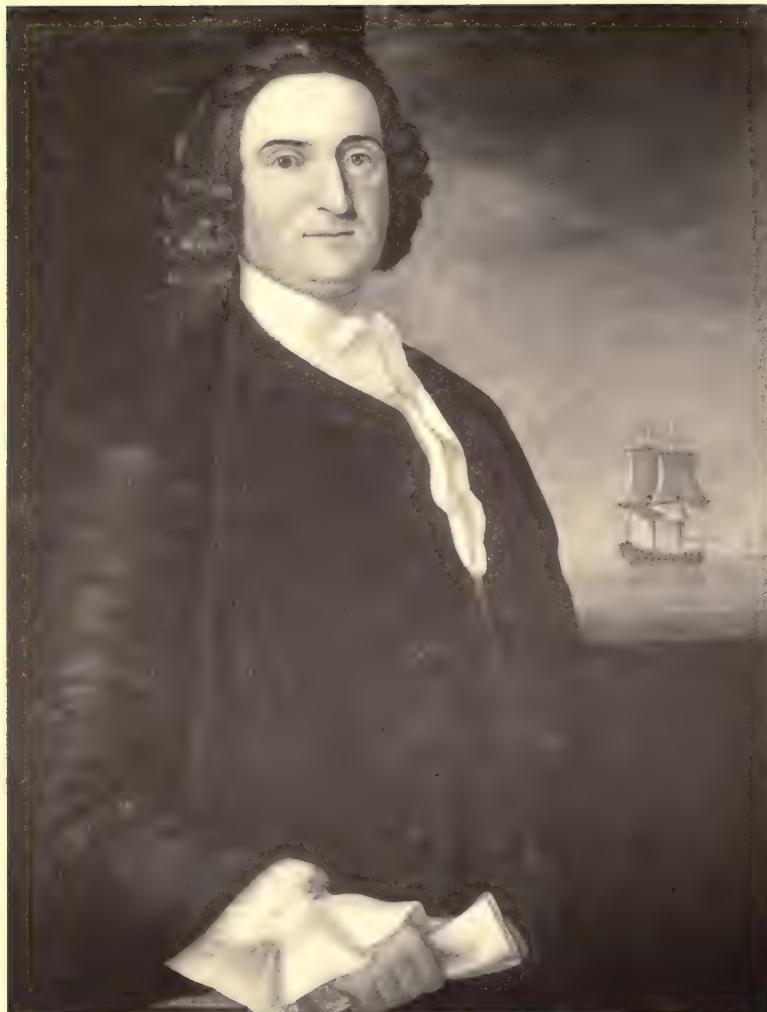
**KENNEDY.** James Kennedy, engraver, was working in New York City in 1797, and some years later went to Philadelphia.

**KENNEDY.** S. Kennedy was designing and engraving in conjunction with William Charles in Philadelphia in 1813. He was also a carver, gilder, and manufacturer of looking-glasses in 1801.

**KENSETT.** Thomas Kensett, engraver, born in England, 1786; died 1829. He was of the firm of Shelton & Kensett, Cheshire, Conn.

**KIDDER.** James Kidder made some topographical drawings and engraved a few plates in aquatint in Boston, Mass., about the year 1813. His name appears in the Boston City Directory of 1831 as "artist."

**KIMBERLY.** Denison Kimberly, successful both as portrait painter



BENJAMIN PICKMAN

1708—1773

BY JOHN GREENWOOD

From the collection of The Essex Institute



and engraver, was born Guilford, Conn., 1814. He abandoned engraving in 1858 and in 1862 was located as painter of portraits in Hartford and Manchester, Conn.

KING. G. B. King, engraver, was in New York about 1830-34.

KNEASS. William Kneass, engraver and die-sinker, was born Lancaster, Pa., September, 1781; died in Philadelphia, August 27, 1840. He engraved in aquatint and line, and was of the firms of Kneass & Dellaker and Young, Kneass & Co. In 1824, he became engraver and die-sinker to the United States Mint, Philadelphia.

KNIGHT. Charles Knight painted miniatures in Philadelphia after 1800.

LAKEMAN. N. Lakeman painted many portraits in Salem, Mass., about 1820.

LALANNE. Miss Mary E. Lalanne exhibited several miniatures at the Boston Athenæum in 1833. She married Dr. Horace Kimball and died soon after.

LAMB. The advertisement of Anthony Lamb, engraver, appears in the *New York Mercury* of December 1, 1760. No examples of his work are now known.

LAMB. John Lamb, silversmith and engraver, advertised in the *New York Mercury* of March 15, 1756. None of his work is now extant.

LANG. George S. Lang, born Chester County, Pa., 1799, engraved a few plates in early life.

LATROBE. Henry Sellen Boneval Latrobe, the oldest son of B. Henry Latrobe, was born in 1793 and gave early proofs of extraordinary talents. He was instructed, after graduating at St. Mary's College, Baltimore, by Mr. Godefroi, in civil and military architecture, and then entered his father's office, finished his education with him, and assisted in the public works at Washington. Sent to New Orleans to carry his father's plans into execution, his labors were interrupted by the invasion of the English, against whom he served as assistant engineer to Major Latour, and signalized himself by his skill and gallantry. In 1815 he was appointed a commissioner for the erection of a lighthouse. His design for this structure is thought one of the most simple and beautiful of the kind. In 1816 all his works for the bringing of water to New Orleans were destroyed by fire, and while

endeavoring to remedy the mischief he was seized with fever and died in August after an illness of five days.

LAUNITZ. Robert E. Launitz, I believe an Italian and now in New York, connected in business with John Frazee. (D.)

LAVIGNE. An engraver of this name made a few stippled plates for books in Boston about 1814.

LAWSON. Thomas B. Lawson, an excellent portrait painter, was born in Newburyport, Mass., January 13, 1807, and died in Lowell, Mass., June 4, 1888. He studied at the National Academy of Design and commenced painting at Newburyport in 1832. In 1844 he painted Daniel Webster.

LEACH. Samuel Leach, engraver. His advertisement appears in the *Pennsylvania Gazette* of December 10, 1741. No examples of his work are now known.

LEDDEL. The advertisement of Joseph Leddel, Jr., in the *New York Weekly Post Boy* of May 18, 1752, would indicate that he was engaged in general engraving, although no prints from plates by him are known.

LEHMAN. An artist by the name of Lehman painted landscapes in Philadelphia in 1830.

LEMET. L. Lemet, engraver, practiced in a manner similar to that employed by St. Memin, the drawings being first done life size and then reduced by the "physiognetrace." He worked in Albany, N. Y., about 1805.

LEPELLETIER. Engraver. Some maps engraved in 1814 bear his signature.

LESUEUR. Alexander Charles Lesueur, engraver, artist and zoölogist was born Havre de Grace, France, January 1, 1778, where he died December 12, 1846. He came to Philadelphia in 1815, taught drawing and painting and became prominent in scientific circles. He returned to France in 1837.

LEWIS. David Lewis, portrait painter, had a studio in 1805 at 2 Tremont Street, Boston.

LEWIS. J. Lewis, engraver. The book-plate of Dr. Peter Middleton, who was in New York 1750-1781, is signed by him. Maps published about 1813 bear the same signature.

LEWIS. J. O. Lewis engraved a stippled portrait of Lewis Cass,



COLONEL JOHN MAY

1748—1812

BY CHRISTIAN GULLAGER

From the collection of the American Antiquarian Society



and in 1835 he drew on stone and published in Philadelphia a series of Indian portraits from sketches made by him in Detroit in 1833.

LEWIS. W. Lewis painted portraits in Salem, Mass., in 1812. His work appeared frequently in the early exhibitions at the Boston Athenæum.

LEWIS. The following advertisement appeared in the *Boston Weekly Journal* of December 13, 1737: "Yardley Lewis of London late from Ireland dwelt lately in widow Howard's house near the north market place Draws family pictures by the Life, also surveys and draws maps."

LINCOLN. James Sullivan Lincoln was born in Taunton, Mass., in 1811. At ten years of age he came to Providence, R. I., where he was apprenticed to William D. Terry as an engraver. At seventeen he had chosen the profession of portrait painter and established his studio in Providence. He died January 18, 1888. He was the first president of the Providence Art Club.

LONG. Robert Carey Long built the Union Bank and St. Paul's Church, Baltimore. (D.)

LOVE. G. Love, engraver. A very crude frontispiece to Watts "Divine Songs," signed by Love, appeared in Philadelphia in 1807.

LOVETT. Robert Lovett was an engraver chiefly of seals and dies, about 1816.

LOVETT. William Lovett, although his career was a very brief one, was an excellent painter of miniatures, as is shown by the portrait, reproduced, of Rev. John Clarke. Lovett was born in Boston in 1773 and died in Boston June 29, 1801.

LOWNES. Caleb Lownes was an engraver and die-sinker in Philadelphia, working about 1775–1800.

LUPTON. Mrs. Lupton modelled, and presented a bust of Governor Throop to the National Academy of Design. (D.)

LYBRAND. J. Lybrand engraved a few plates about 1820.

MAAS. Jacob Maas engraved in Philadelphia about 1824.

MACK. Mack, a miniature painter in New York. (D.)

MAGENIS. H. Magenis, a portrait painter, worked in Philadelphia in 1818.

MAJOR. J. P. Major, engraver, a native of England, came to the United States in 1830 and engaged in banknote work.

**MANLY.** John Manly, engraver and die-sinker, etched a portrait of Washington about 1790-1800.

**MAPES.** J. J. Mapes, an amateur miniature painter and friend to the Arts of Design. (D.)

**MARCHANT.** B. Marchant is known to have executed a few engravings about 1816.

**MARCHANT.** G. W. Marchant engraved in Albany in 1834.

**MARE.** There is a portrait signed "Jno Mare pinxt 1768" belonging to the Metcalf family of Melrose, Mass.

**MARSAC.** The name of Harvey Marsac, engraver, appears in the New York City Directory for 1834.

**MARSH.** William R. Marsh, engraver, was engaged on small work about 1833-43.

**MARSHALL.** A map in the atlas to John Marshall's "Life of George Washington," 1804-7, was engraved by this man, of whom we know nothing else.

**MARSTON.** J. B. Marston was painting portraits in Boston about 1807. His portrait of Governor Caleb Strong is in the Massachusetts Historical Society.

**MARTIN.** D. Martin, engraver, worked about the year 1796.

**MARTIN.** E. Martin, engraver, worked in Cincinnati about 1826.

**MARTIN.** J. B. Martin was an engraver and lithographer in Richmond, Va., about 1822.

**MASON.** D. H. Mason was an architect and also engraved (chiefly music) in Philadelphia about 1805-30.

**MASON.** The following advertisement is from the *Boston Chronicle* of June 7-11, 1768:

"George Mason, Limner, begs leave to inform the public (with a view of more constant employ) he now draws faces in crayon for two guineas each, glass and frame included. As the above mentioned terms are extremely moderate, he flatters himself with meeting some encouragement especially as he professes to let no picture go out of his hands but what is a real likeness. Those who are pleased to employ him are desired to send or leave a line at Mrs. Coffins near Green and Russel's Printing Office and they shall be immediately waited upon."

**MASON.** Jonathan Mason, Jr., of Mt. Vernon Street, Boston, ex-



COL. WILLIAM RAYMOND LEE  
BY N. HANCOCK

From the collection of the Essex Institute, Salem, Mass.



hibited portraits and figure subjects 1828-34 at the Boston Athenæum, among them his own portrait.

MASON. William G. Mason, engraver, worked principally in Philadelphia about 1822-45.

MAUVAIS. A. Mauvais painted large portraits and miniatures at Savannah, Ga., in 1776. An excellent example of his work is the miniature of Maj. John Gedney Clark, 1737-1784, a British Army officer, which is in the collection of the Essex Institute, Salem, Mass.

MAVERICK. Maria A. and Emily Maverick were daughters of Peter Maverick. Each engraved, about 1830, an excellent stippled portrait of Shakespeare.

MAVERICK. Samuel Maverick, son of Peter R. Maverick, engraved and printed copper-plates in New York about 1805-47. He appears to have been employed principally as a printer, and to have engraved incidentally. Stauffer states that there were two of the same name similarly employed.

MAXON. The name of Charles Maxon, engraver, appears in the New York City Directory for 1833.

MCGIBBON. James McGibbon painted portraits in Boston in 1801.

MCINTIRE. Samuel McIntire, architect, wood carver, etc., of Salem, Mass., stands forth conspicuously as an example of early American genius. He was born January 16, 1757, the son of Joseph and Sarah (Ruck) McIntire, and died February 6, 1811. McIntire was first a carver, then a designer, and finally an architect. Although his work as an architect was local to Salem, Massachusetts, and the immediate vicinity, his influence is seen in many sections of the country. Many houses in Salem are still preserved as evidence of the beauty of line and proportion which characterized his architectural designs. In 1782 he designed the Pierce-Johonnot-Nichols house at Salem—here reproduced (now owned by the Essex Institute)—one of his finest works, and in the years that followed he left further record for good taste in architecture, placing him with Bulfinch in the front rank of the architects of the period. (See Bibliography, p. 351, "The Woodcarver of Salem" by Cousins and Riley.)

MCKAY. Portraits of John Bush, 1755-1816, and of Mrs. Abigail Adams Bush, 1765-1810, signed "McKay" belong to the American Antiquarian Society, of Worcester, Mass.

MEADOWS. R. M. Meadows engraved some well-executed portraits about 1817.

MEANCE. This brief announcement appears in the *Gazette Francaise*, New York, July 9, 1795: "Meance, Miniature painter."

MEDAIRY & BANNERMAN. A Baltimore firm of engravers about the year 1828.

MEER. John Meer, who in Dunlap's Appendix is described as "enamel painter," was also a bank note engraver as appears by his letter to Thomas Jefferson written from Philadelphia, June 18, 1816, in which he gave a description of the advantages of his work over that of other engravers and enclosed a specimen patented by him July 1, 1815. This letter is now in the collection of Mr. W. K. Bixby of St. Louis, Mo.

MENG. John Meng was born in Germantown, Pa., February 6, 1734, the son of Christopher Meng of Manheim, Germany, who came to this country in 1728 and settled in Germantown. A few paintings by John Meng are still preserved in Germantown families and several are in the Historical Society of Pennsylvania at Philadelphia. He did not receive much encouragement and went to the West Indies where he died in 1754 at twenty years of age.

MERCER. A nephew of General Mercer was a miniature painter, instructed by C. W. Peale. (D.)

MEYER. Henry Hoppner Meyer, an English miniature painter and nephew of the celebrated John Hoppner, visited this country about 1830. Amongst the miniature work he did was a portrait of President Andrew Jackson made in 1833. He engraved a few plates for Longacre & Herring's "National Portrait Gallery," 1834.

MEYRICK. Richard Meyrick, engraver, advertised in the *American Weekly Mercury* for 1729. No example of his work is known to us.

MIDDLETON. Thomas Middleton, amateur painter and etcher, was born Fancilure, S. C., February 13, 1797; died Charleston, S. C., September 27, 1863.

MIFFLIN. J. H. Mifflin painted portraits in Philadelphia in 1832.

MILBOURNE. Milbourne was the first good scene painter who visited this country. He was from London in 1792. (D.)

MITCHELL. E. Mitchell, a native of England, engraved book-plates here about 1790.



PETER HARRISON  
1716—1775  
BY JOHN SMIBERT



MITCHELL. Harvey Mitchell was painting poor portraits at Charleston, S. C., in 1830.

MOFFAT. J. Moffat engraved a small portrait of Robert Burns, about 1830-35, the only example of his work we have seen.

MOLINEUX. An engraver of Pittsburg, Pa., about 1831.

MONACHISE. N. Monachise, painter of history and portraits, 98 Locust Street, Philadelphia, 1832. (D.)

MONTGOMERY. Robert Montgomery, engraver, advertised in the *New York Packet* of November 13, 1783. A book-plate engraved by him is known.

MOONEY. A portrait of Gilbert McMasters, D.D., engraved by John Rubens Smith is inscribed "E. Mooney, N. Y."

MOORE. Isaac W. Moore, engraver, worked in Philadelphia about 1831-33.

MOORE. Thomas Moore appears in the Boston, Mass., Directory of 1828 as "artist." He was a native of England and entered the lithographic establishment of Pendleton which he purchased in 1836 and from then conducted a copper-plate and lithographic printing establishment at 204 Washington Street. He also founded the N. E. Bank Note Co., using Perkins' process of engraving. His name does not appear in the Directory after 1841.

MORIN. J. F. Morin was an engraver, chiefly of commercial work, in New York City about 1825-31.

MORS. Nathaniel Mors, goldsmith, born Dedham, Mass., October 3, 1676, son of Ezra and Joanna (Hoare) Mors; died Boston, June 21, 1748. In 1730 he was in partnership with Thomas Edwards, also a goldsmith. He engraved a crude line portrait of Rev. Matthew Henry published 1731 and worked on copper-plates for Massachusetts currency 1735.

MORSE. Hazen Morse is mentioned in the Boston, Mass., Directory of 1813 as silversmith, and from 1820 to 1843 as engraver, a part of the time in partnership with J. W. Tuttle and George H. Morse. He was engaged chiefly on commercial work although he engraved in aquatint a folio view of Haverhill, which is in colors.

MOULD. J. B. Mould engraved in New York about 1830.

MOULTHROP. Reuben Moulthrop who was born in 1763, died at

East Haven, Conn., in 1814. He painted portraits of Ezra Stiles and Jonathan Edwards. He also modelled in wax.

MUGFORD. A crayon portrait by William Mugford is in the Peabody Museum at Salem, Mass.

MULLER. H. Muller, landscape painter, New York, 1828. (D.)

MULLIKEN. Jonathan Mulliken, clock-maker, born Newburyport, Mass., 1746; died there June 19, 1782. A copper-plate engraving of the "Bloody Massacre" (of March 5, 1770), bears his name as engraver, being otherwise a facsimile excellently made of Revere's plate of the same subject. Under what circumstances this interesting engraving was produced, we have not ascertained.

MUNSON. Samuel B. Munson, engraver, was born in Connecticut, May 29, 1806, and died in Cincinnati, Ohio, April 6, 1880. He was working in New Haven, Conn., with S. S. Jocelyn about 1830. He was also at one time with G. K. Stillman as S. B. Munson & G. K. Stillman, and from 1831 to 1851 he was associated with Curtis B. Doolittle in Cincinnati, Ohio, under the firm name of Doolittle & Munson. After that date his name appears in the Cincinnati directory alone until 1863, and again for the year 1870.

MURPHY. A crudely executed engraving by this man was published in New York in 1807.

MURRAY. John Murray, engraver, advertised in Rivington's *Royal Gazette*, New York, February 28, 1776, as engraver on silver-plate, seals, coats of arms, etc. He was in the 57th (British) Regiment.

M., J. A portrait of Frederick III of Prussia engraved on copper and signed "J. M. AE 14 sculp 1758" appears in the "New York Almanac" for 1759.

NEAGLE. James Neagle, engraver of a few plates, was born 1769; died Philadelphia, June 24, 1822.

NEAGLE. John B. Neagle, engraver, son of John Neagle, born in England about 1796; died in Philadelphia, 1866. Like many engravers of his time he began on portrait work but devoted his later years to employment on bank notes.

NEASE. Nease, engraver and die-sinker at the mint of the United States, Philadelphia, 1833. (D.)

NESMITH. J. H. Nesmith engraved about the years 1805-28.



JOHN JOHNSTON  
1752—1818  
BY HIMSELF



NEWCOMB. D. Newcomb, engraver, worked in Boston about 1820.

NICHOLSON. J. D. Nicholson engraved in a limited way, about 1830.

NORMAN. John Norman, engraver, publisher and architect, was born in 1748 and came from London to this country about the year 1774. He first located in Philadelphia but afterwards (about 1781) settled in Boston where he died June 8, 1817. His plates, comprising portraits, historical scenes, maps and charts, are crudely engraved in line.

NOYES. A book-plate of the Social Friends' Library of Dartmouth College is signed "Noyes sc." In the records of the Society under date December 4, 1799, the following entry appears: "Voted that Josiah Noyes procure a copper plate to stamp the books of the library."

NUTTING. Benjamin F. Nutting drew on stone for lithographers and painted portraits in Boston, 1826-84.

NYE. E. Nye advertised as a portrait painter in the *Rural Visitor*, Burlington, N. J., of March 25, 1811.

O'HARA. Miss O'Hara, miniature painter, New York. (D.)

OKEY. Samuel Okey, engraver, was born in England and came to this country after 1767. He engraved and published in Newport, R. I., in partnership with Charles Reak crudely executed portraits in mezzotinto. All these plates are now scarce and of antiquarian value.

ORMSBY. Waterman Lilly Ormsby, engraver, born Hampton, Conn., 1809; died in Brooklyn, N. Y., November 1, 1883. He applied a natural inventive genius to the production of various devices facilitating the processes of engraving and became a founder of the Continental Bank Note Company. He wrote a book on the subject of bank-note engraving.

OSBORN. A few plates were engraved in stipple by M. Osborn who was in Baltimore about 1812.

OSGOOD. Charles Osgood was born in Salem, Mass., February 25, 1809, and in 1827 opened a studio in Boston to practice his profession as portrait painter. In 1828 he returned to Salem remaining until 1840 and then after one year in New York came back to Salem where he lived until his death. His portraits hang upon the walls of historical societies in Boston and Worcester, Memorial Hall at Cam-

bridge, the Peabody Institute at Peabody, the Essex Institute and the City Hall at Salem.

OSGOOD. Samuel S. Osgood was born in New Haven, Conn., in 1798 and was taken to Boston in 1808. In 1825 he returned to Connecticut and established himself as a portrait painter in Hartford. He married in 1830 and went to Europe entering upon a course of study. While in England he painted Lord Lyndhurst, Mrs. Norton and others. He is said to have died in California in 1885.

PALMER. J. Palmer engraved some Bible illustrations about 1826.

PARADISE. John W. Paradise, engraver, son of John, the painter, born in New Jersey, 1809; died in New York, August 17, 1862. He engraved portraits and bank-notes and was one of the founders of the National Academy of Fine Arts of New York, in 1826.

PARKER. Charles H. Parker, engraver, born Salem, Mass., about 1795; died in Philadelphia in 1819. He worked chiefly on script and ornaments in which he was especially proficient.

PARKER. George Parker, engraver, a native of England, worked on portraits for the "National Portrait Gallery."

PARKER. Thomas H. Parker was a popular miniature painter in Hartford in 1829. He was born in Sag Harbor, L. I., in 1801.

PARKER. Parker is mentioned incidentally in Stuart's life. (D.)

PARKYNS. George I. Parkyns, painter and engraver, a native of England, came to Philadelphia in 1795, where he worked for T. B. Freeman. He engraved in aquatint a view of Mount Vernon.

PARTRIDGE. Joseph Partridge painted a portrait of Rev. Stephen Gano of Providence, R. I. It was engraved by Pekenino and published in 1822.

PEABODY. M. M. Peabody engraved chiefly in the stipple manner, working in Vermont and New York State about 1830.

PEACOCK. In the American Antiquarian Society, Worcester, Mass., are two portraits of John Bush and Mrs. Charles Platt Bush attributed to "Peacock." *These are by C. W. Peale.*

PEALE. Anna Claypoole Peale, the daughter of James Peale, was born Philadelphia March 6, 1791; died there December 25, 1878. Her maternal grandfather was James Claypoole, the limner of the colonial period. She married first Rev. Dr. William Stoughton and second Gen. William Duncan and is known in the art world by all



JUDGE DANIEL DAVIS

1713—1799

BY JOHN JOHNSTON

From the collection of Rear Admiral Charles Henry Davis



three names. She worked for a time in Boston and was represented in the early exhibitions of the Boston Athenæum.

PEALE. Maria Peale, daughter of James Peale, painted still life in Philadelphia after 1810.

PEALE. Sarah M. Peale, daughter of James Peale, painted flowers and still life in Philadelphia after 1816.

PEASE. Joseph Ives Pease, engraver, born Norfolk, Conn., August 9, 1809; died at Twin Lakes, Conn., July 2, 1883. He was a skillful and prolific engraver of book-illustrations and bank notes.

PEASLEY. A. M. Peasley, engraver, produced a small amount of work in Newburyport, Mass., about 1804.

PECKHAM. Robert Peckham, who was born in Petersham, Mass., in 1785, became an itinerant portrait painter travelling mostly in the country districts, but established for a while in Boston. He died at an advanced age in Westminster, Mass. Most of his portraits caricature their subjects, being flat, hard and stiff. Peckham painted John Greenleaf Whittier in 1833.

PECKHAM. At Phillips Academy, Exeter, N. H., there is a portrait of Rev. Aug. Woodbury signed Rosa F. Peckham.

PELHAM. Henry Pelham, son of Peter and Mary Copley Pelham, was born February 14, 1748-9. He engraved and painted in oil and made beautiful miniatures as is shown in the portrait reproduced of William Wagnall Stevens. He went to England about 1778 and practiced his profession and later went to Ireland where he became the agent of the Marquis of Lansdowne. While in America, Pelham practiced engineering and executed a map of Boston. He was drowned in 1806 while superintending some construction work in Kenmare, Ireland.

PELHAM. Peter Pelham, portrait painter and mezzotint engraver of London, born about 1684, with his wife Martha and sons Peter and Charles came to Boston in 1726, where another son William was born February 22, 1729. On October 15, 1734, he married his second wife, Margaret Lowrey, and by her had Penelope, born in Boston 1735 and Thomas born in Newport, R. I. On May 22, 1748, he married his third wife, Mrs. Mary (Singleton) Copley, widow of Richard, tobacconist, and mother of John Singleton Copley, by whom he had Henry, born March 14, 1749 (Copley's "Boy and the Squirrel") and Helen

Maria, baptized May 26, 1751, who died in infancy. Pelham was buried December 14, 1751, from Trinity Church and his widow Mary, May 4, 1789. Shortly after his arrival, he painted the portrait of Rev. Cotton Mather, who died February 13, 1728. After Mather's death, Pelham published by subscription a mezzotint of the same at five shillings each. The original portrait, in reverse of the engraving, is at the American Antiquarian Society and an unfinished replica is in the possession of Mrs. Frederick Lewis Gay of Brookline, Mass. In 1739, he painted and engraved the portrait of Rev. Mather Byles of Hollis Street Church. The original of this portrait is now in possession of Mrs. Gay. In 1750, he painted and engraved the portraits of Rev. Charles Brockwell, Rev. Timothy Cutler, and Rev. William Hooper, followed in 1751 by the Rev. John Moorhead. He engraved, from portraits by Smibert, Rev. Benjamin Colman, 1735; Rev. William Cooper, 1743, issued May 7, 1744; Sir William Pepperrell, which is here reproduced, 1747; Gov. William Shirley, issued July 27, 1747; Rev. Henry Caner, 1750; and Rev. Joseph Sewall. On June 7, 1750, he issued the portrait of Rev. Thomas Prince, from the painting by John Greenwood, another Boston artist, and on May 15, 1751, was granted permission by the Harvard College authorities as "Mr. Pelham of Boston, Painter, to take a Mezzotint Print from Mr. Hollis's Picture, now standing in the Hall; Providing all due Care be taken by him, that no Injury be done to sd Picture." This was the portrait of Thomas Hollis, late of London, a most generous benefactor to Harvard College, who had died in 1731 aged 71. It was painted in 1722 by Joseph Highmore and was given to the College on request of President Leverett and Mr. Colman. Pelham's mezzotint was issued September 17, 1751, and many years after his step-son John Singleton Copley painted from it a portrait to replace the original burnt in the fire of 1764. An unsigned mezzotint of President Holyoke, dated 1749, is probably his work and he also engraved The City and Fortress of Louisburg, September 18, 1746. All of his engraved work both in England and America is in mezzotint.

Portrait painting and engraving would not keep a growing family in Boston at that time and Pelham is found constantly in the papers advertising his various accomplishments. On December 30, 1731, an instrumental concert was given in his Great Room, late Dr. Noyes's



REV. JOHN CLARKE

1755 — 1798

BY WILLIAM LOVETT

From the collection of the Essex Institute, Salem, Mass.



house, on Queen (now Court) Street. He had added a Dancing School by November 23, 1732, when an irate inhabitant devoted a column and a quarter of a newspaper to remonstrating against his Monthly Assemblies. In 1734 he taught writing, reading, dancing, painting and needlework, and on April 5 was considering breaking up house-keeping but was saved from that by his marriage to his second wife. On August 12, 1735, he was succeeded as Dancing Teacher in Queen Street, by Thomas Brownell, who died there October, 1737. Pelham had continued teaching, however, and on February 6, 1738, he kept his school in the house of Philip Dumaresque in Summer Street, next his own, and to his employment as a teacher had added painting on glass. On May 30, 1743, his son, Peter Jr., came home, after a nine years' musical education, and was ready to teach Harpsichord, Spinet, and the rudiments of Psalmody, Hymns and Anthems at his father's house or school in Leverett's Lane, now the corner of Congress and Exchange Streets. On September 12, 1743, the senior Peter's Evening Writing and Arithmetic School commenced its sessions and for several years was continued at his house in Queen Street, where dancing was again taught. Having married the widow Copley, tobacconist of Long Wharf, she removed that business to Pelham's house in Lindall's Row, now Exchange Street, where the Evening School continued its sessions.

**PELTON.** Oliver Pelton, engraver, born in Portland, Conn., August 31, 1798; died East Hartford, Conn., August 15, 1882. He was an engraver of bank notes (at one time in partnership with W. D. Terry as Pelton & Terry), and produced a considerable number of book-illustrations indifferently engraved.

**PENDLETON.** The first lithographic press in Boston was established in 1825 by John and William S. Pendleton, brothers. William, who had been a copper-plate printer, attended to the business details; John had become interested in the subject of lithography while on a visit to Paris, and was the artist member of the firm. At the Pendleton lithographic establishment, which was conducted in Boston from 1825 to 1836, there was printed a vast number of drawings on stone by contemporary artists. Amongst these artists were numbered Rembrandt Peale, Alexander, Johnston, Davis, Pennington, Swett, Hoogland and Edwards, whose work included com-

mercial drawings, portraiture, maps and many very interesting topographical views. An early specimen drawn by D. C. Johnston accompanies a notice of the Pendletons in the *Boston Monthly Magazine* of December, 1825. John Pendleton also conducted a lithographic business in the year 1829 at 9 Wall Street, New York City; and in the year following, he was of the firm of Pendleton, Kearny & Childs, in Philadelphia. The Boston establishment was sold in 1836 to Thomas Moore, an employee, who conducted it until 1840.

**PERKINS.** E. G. Perkins engraved a few book-illustrations published in Providence, R. I., about 1831.

**PERKINS.** Jacob Perkins, inventor, son of Matthew and Jane (Dole) Perkins was born Newburyport, Mass., July 9, 1766. Apprenticed to a goldsmith at the age of twelve, he gave immediate evidence of inventive genius and mechanical skill. Before the year 1800, recognizing the defective nature of copper-plate for engraving and the desirability of a more secure means of protecting bank-notes from forgery, he devised and put into practice a new method of bank-note engraving based upon the principle of check-plates engraved on soft steel and case hardened after engraving by which forgery became more difficult of execution and easier of detection while the economy of production was greatly increased by the superior wearing qualities of steel over copper. For this invention he was granted a patent by the United States Government on March 18, 1799, and supplementary patents covering further improvements were granted later. In 1805 twenty-six banks had adopted Perkins' notes and the attention of the General Court of the Commonwealth of Massachusetts having been drawn to this subject, a bill was enacted in 1809 (Chap. 99, Acts of 1809, approved March 4, 1809), requiring all incorporated banks in the State to adopt bills printed from Perkins' patent stereotype steel plates. (See Perkins' Memorial to the General Court of February 28, 1806, printed in appendix to this volume). In 1809, Joseph C. Dyer was sent to introduce the system into Great Britain, and the following year he secured patents for Perkins in the United Kingdom. Perkins formed a partnership in 1810 with Gideon Fairman, also a native of Newburyport, under the style of "Perkins & Fairman." They published in that year a text-book of penmanship —



PIERCE-JOHNSON NICHOLS HOUSE, SALEM, MASS.

SAMUEL MCINTIRE, ARCHITECT

1782

From the collection of the Frank Cousins Art Co., Salem, Mass.



"Perkins & Fairman's Running Hand. Stereographic Copies. Patent Steel Plates" — which was, so far as we know, the earliest use of steel plates for books. In 1814, Perkins went to Philadelphia, entering the bank-note firm of Murray, Draper, Fairman & Co. In 1816, in company with other engravers, he went to London to compete (it is said) for a prize offered by the Society of Arts of that city for the best means of preventing the forgery of bank notes. The result of this contest we do not know, but Perkins did receive from this Society both gold and silver medals for other useful inventions. While in London, Perkins and Fairman entered into partnership with Charles Heath, the English engraver, for the production of bank notes, book-illustrations, etc., by the "hardened steel" process, and many plates were engraved by this firm. The Transactions of the Society of Arts, vol. 38, London, 1821, contains a long account by them of their process. Perkins continued to reside in London and died there July 30, 1849. His process was the genesis of the succeeding and highly perfected engraving adopted by the British Government for postage-stamps and the American Bank Note Company and the United States Treasury Department for bank notes. The process was introduced into Germany by Frommel in 1824.

PERKINS. Joseph Perkins, engraver, born Unity, N. H., August 19, 1788; died in New York City, April 27, 1842. He worked on script engraving, and for a time was in partnership with A. B. Durand as Durand, Perkins & Co.

PEROT. James Perot, silversmith, of New Rochelle, N. Y., is presumed to have engraved his own book-plate, examples of which now exist. His period was about 1753.

PERSICO. Persico, miniature painter, Philadelphia. (D.)

PETTICOLAS. Phillip S. Petticolas, who was born in 1760 and died 1843, painted miniatures in Richmond, Va., for many years.

PICART. The signature of B. Picart appears on a caricature print published in New York about 1800. The name may be fictitious.

PIERPONT. Benjamin Pierpont, Jr., son of Benjamin Pierpont, silver and goldsmith of Roxbury, Mass., engraved music in 1778.

PIGALLE. Crudely executed copper-plates are signed "Pigalle" without initials and appear to have been engraved about 1800.

**PIGGOT.** Robert Piggot, engraver, born New York City, May 20, 1795; died in Sykesville, Md., July 23, 1887. He engraved in stipple in partnership with Charles Goodman as "Goodman & Piggot." He was ordained to the priesthood of the Protestant Episcopal Church in 1823, although he continued to engrave for some time thereafter.

**PLANTEAU.** Madam Planteau painted in Washington about 1820. (D.)

**PLATT.** A nicely engraved stipple portrait of "Saml. Thomson-Botanist" bears the signature "H. Platt," but whether indicating the artist or engraver is uncertain.

**PLOCHER.** Jacob J. Plocher, engraver, died in Philadelphia, December 27, 1820.

**PLUMB.** A portrait of Francis Thomas of Maryland is engraved by Alfred Sealey and inscribed "Plumb, Pinxt."

**POLK.** Charles Peal Polk was a nephew of Charles Willson Peale. Polk was born in Maryland in 1767 and died in 1822. He painted fifty portraits of Washington without a sitting and may have painted one portrait of Washington later from life.

**PORTER.** J. S. Porter painted miniatures in 1833, several being exhibited at the Boston Athenæum.

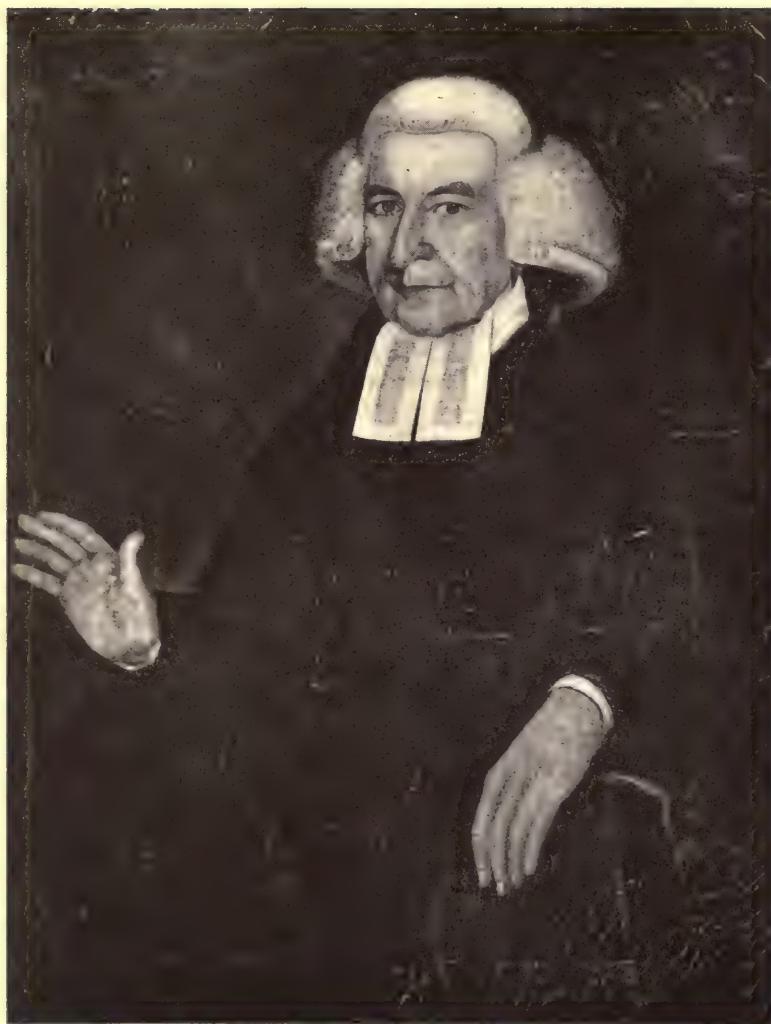
**PORTER.** J. T. Porter engraved in line the frontispiece to the "Narrative of John R. Jewett" published in Middletown, Conn., 1815.

**POUPARD.** James Poupart, engraver, was a native of Martinique and at one time an actor. He advertised in the *Pennsylvania Gazette* of 1772 as "Engraver, Jeweller and Goldsmith, Front Street, Philadelphia." He was in Philadelphia as late as 1807, and in New York in 1814. Lawson says: "He had been a player in Martinique, but the creoles not duly appreciating his merits, he came to the United States, and turned his hand to engraving on type metal. He married a woman with some property, who was a fanatical Methodist, and Poupart, when with her, seemed as far gone as herself — when away from her, he was a very merry fellow, and amused his companions by reciting and acting."

**PRINGLE.** J. Pringle, portrait painter, New York. (D.)

**PURINGTON.** J. Purington painted miniatures in Salem, Mass., in 1802.

**PURSELL.** Henry Pursell advertised in the *New York Mercury* of



REV. EZRA STILES

1727 — 1795

BY REUBEN MOULTHROP

From the collection of Yale University



May 29, 1775, as an engraver. He engraved the British coat of arms for Rivington's *Royal Gazette*, 1780.

**RADCLIFFE.** C. Radcliffe engraved stipple portraits in Philadelphia about 1805.

**RALPH.** W. Ralph, an engraver of crude line plates, was working in Philadelphia about 1794–1808. Much of his work was on juveniles and chap books.

**RAND.** John Goffe Rand, born in Bedford, N. H., January 27, 1801, painted several portraits of Judges in New Hampshire and many other portraits. He died in New York in 1868.

**RAUSCHNER.** John Christian Rauschner, a Dane, seems to have wandered all over the eastern part of the country in the early years of the nineteenth century making wax portraits. In 1810 he worked in Philadelphia and also in New York City. Many examples of his work are in the collection of the Essex Institute, Salem, Mass.

**RAWDON.** Ralph Rawdon engraved in Cheshire, Conn., and Albany, N. Y., about 1813–16. In Cheshire he was associated with Thomas Kensett.

**REICH.** John Reich, once die-sinker at Philadelphia, employed by the mint, was the best artist in his line Philadelphia has had. He was passionately fond of music. Ill health obliged him to retire to the West, where he died. (D.)

**REICHE.** F. Reiche was engraving on wood and copper in Philadelphia about 1800.

**REMICK.** Christian Remick, son of Christian and Hannah Free-man Remick, was born April 8, 1726, at Eastham, Mass. He was a sailor by profession and during the War of the Revolution served on the privateers fitted out by the State of Massachusetts. He had some talent as an artist and employed it intermittently. The following advertisement from the *Massachusetts Gazette and the Boston Post Boy* of October 16, 1769, and subsequent issues, locates him in Boston at that date.

"Christian Remich, lately from Spain, Begs Leave to inform the Public, That he performs all sorts of Drawing in Water Colours, such as Sea Pieces, Perspective Views, Geographical Plans of Harbours, Sea Coasts &c. Also, colours Pictures to the Life, and Draws Coats of Arms, at the most reasonable Rates — Specimens of his Per-

formances, particularly an Accurate View of the Blockade of Boston, with the landing of the British Troops on the first of October, 1768, may be seen at the Golden Ball and Bunch of Grapes Taverns, or at Mr. Thomas Bradford's North End, Boston."

He married August 27, 1752, Sarah, daughter of Benjamin and Temperance (Dimmick) Freeman of Harwich, Mass., and was living in 1783. Remick's work as a draughtsman is now known solely by his "Perspective View of Boston Harbour" and "A Prospective View of Boston Commons and the Encampment of the 29th Regiment" of 1768. Five copies by him of the Harbour view have come down to the present time, all similar in design and differing chiefly in minor details. One of these copies, belonging to the Club of Odd Volumes of Boston, measures fifty-four inches in length by ten in height. The scene represented is that of the harbor with British men-of-war at anchor and boats filled with troops for landing. It is interesting to note in this connection that an engraving made by Paul Revere after an unknown artist represents the reverse of this view, i. e., the troops landing at Long Wharf with the town in the background. All copies of this view known to us are colored and three of those which we have seen are signed "Coloured by Christian Remick," giving significance to the suggestion made by Henry W. Cunningham ("Christian Remick, an early Boston artist," Boston 1904) that the original may have been drawn by Remick.

RETZCH. Frederick August Moritz Retzch was born in 1799; died New Dresden, N. Y., June 11, 1857. He was a painter and also etched his own designs in illustration of Goethe, Schiller and others.

REYNOLDS. Thomas Reynolds advertised as seal engraver in Philadelphia in the *New York Daily Advertiser* of January 2, 1786.

RICHARDSON. S. Richardson's name appears as the engraver of a book-plate about 1795.

RIDER. Alexander Rider made miniatures and historical compositions in Philadelphia between 1818 and 1825. Among his pictures are "The Fortune Teller," a copy of Wilkie's "Rent Day," "Penn's Treaty with the Indians," "The Soldiers' Return," and "The Reception of General Lafayette at the State House."

RILEY. An engraver of this name worked extensively on copper-plate music in New York about 1800.



WILLIAM WIGNALL STEVENS

BY HENRY PELHAM

From the collection of Mr. Horatio Greenough Curtis



ROBERTS. In the *South Carolina Gazette*, May, 1735, appeared the following advertisement: "This is to give Notice to all Gentlemen and others that Portrait painting and Engraving, Heraldry and House Painting are undertaken and performed expeditiously in a good manner and at the lowest rate by B. Roberts." We have no knowledge whether any examples of the works of B. Roberts have survived or not.

ROBERTSON. W. Robertson engraved script about 1831 in New York City.

ROBINSON. W. Robinson etched in New York about 1830.

ROBINSON. This name, without initials, appears on some very badly engraved plates in Weems' "Life of Washington," Philadelphia, 1815.

ROCHE. His name, without initials, appears on some plates in a folio edition of "Josephus" published in New York City in 1791.

ROCKEY. A. B. Rockey, who was born in Mifflinsburg, Pa., began painting in Philadelphia about 1825.

ROLLINSON. Charles Rollinson engraved and printed copper-plates about 1808-32 in New York City.

ROLPH. John A. Rolph, artist and engraver, was born in Essex, England, 1799; died in Brooklyn, N. Y., March 30, 1862. He came to the United States in 1833 and resided chiefly in New York.

ROMANS. Bernard Romans, a native of Holland, born about 1720; came to America about 1755 and was employed as surveyor, engineer, botanist, explorer, soldier, draughtsman and engraver. He was in the military service of the Colonies at the outbreak of the Revolution, and engraved a view of the Battle of Bunker's Hill, a War Map of Massachusetts, and other plates, all crudely executed. He resigned from the army June 1, 1778. In 1779, he was captured and taken to England where he remained until 1784. It is supposed that he was murdered at sea while on his return to the United States in that year.

ROWAND. "William Rowand portrait and miniature painter lately arrived from Glasgow". (Rivington's *Royal Gazette*, New York, December 6, 1777).

RUGGLES. E. Ruggles, Jr., engraved a book-plate on copper about 1790.

RUSSELL. M. B. Russell was painting miniatures in Boston in 1834.

**SACHEVERELL.** John Sacheverell advertised in the *Pennsylvania Gazette* of March 15-22, 1732-33, to perform "all sorts of Engraving or Carving in Gold, Silver, Brass, Copper or Steel." No examples of his work are known to us.

**ST. MEMIN.** Charles Balthazar Julien Fevret de St. Memin was born in Dijon, France, March 12, 1770. He went to Canada in 1793 and soon afterward to New York. His method in portraiture was unique. He first made a profile head, life size, in crayon on pink paper, then by a device of his own called a pantograph he made a mechanical reduction of his drawing to the size he wished to engrave it. After the plate was engraved, the life size crayon was framed and delivered with the copper-plate and twelve proofs for thirty-three dollars. A collected set of the engravings is at the Corcoran Gallery, Washington, D. C. St. Memin's own proof collection of these engravings was photographed and published in New York in 1862 in a folio volume. In this work, unfortunately, the names of the subjects of many of the portraits are incorrectly given, doubtless owing to the difficulty of identification at so late a date. St. Memin was in New York, 1793 to 1798; New Jersey, 1798; Philadelphia, 1798 to 1804; Baltimore, Annapolis and Washington, 1804 to 1807; Virginia, 1808; South Carolina, 1809, and again in New York, 1810, whence he returned to France, coming to America again in 1812 to remain for three years before going to his native country in 1815 to finish his career. In 1817 he was appointed director of the Museum at Dijon, France, and died there in 1852.

**SALMON.** Robert W. Salmon, an excellent marine painter, whose pictures are generally numbered and dated on the back, was born in England and worked there until 1829 when he came to this country and at that time painted "The wharves of Boston" now belonging to the Bostonian Society and hanging in the Old State House, Boston. He was painting in Boston as late as 1840.

**SANDS.** J. Sands engraved copper-plate music in Baltimore about 1824.

**SANFORD.** Isaac Sanford engraved music, and portraits in stipple, in Connecticut about 1783-1822. He advertised himself as "Minature Painter and Engraver."

**SARTAIN.** John Sartain, known principally as an engraver, was



PETER PELHAM ?

*Ca. 1684 — 1751*

PAINTED BY JOHN SINGLETON COPLEY

Original owned by Mr. Charles Pelham Curtis



born in London, October 24, 1808. He came to this country in 1830 and founded an engraving establishment at which a great number of plates were produced. Specimens of his own engraving in good state exhibit excellent examples of late mezzotint work. To his skill in engraving he added that of miniature painting and large portraiture. He died in Philadelphia, October 25, 1897.

**SAULNIER.** H. E. Saulnier engraved script in Philadelphia about 1830-40.

**SAVORY.** His name (without initials) appears on a print of Trinity Church, Pittsburg, with the address "Pitt.", about 1830-40.

**SAXTON.** Joseph Saxton, born Huntington, Pa., March 22, 1790, was employed at the United States mint in Philadelphia and invented a medal ruling machine by which he produced two portraits which Stauffer describes as "beautifully executed." He died in Washington, D. C., October 26, 1873.

**SCACKI.** Francisco Scacki produced a large and poorly executed etching of the Battle of New Orleans.

**SCHETKY.** Caroline Schetky painted miniatures and water colors in Philadelphia about 1820. She later married T. M. Richardson, also an artist, and lived in Boston. Under the name of Caroline Schetky Richardson, she was an exhibitor in the early years at the Boston Athenæum.

**SCHOENER.** A portrait painter by this name worked both in the large and in miniature about 1821 in New England, as a miniature of Deborah Ward by him is so dated and a lithographed portrait of Rev. William Jenks, 1778-1866, also bears his name as painter.

**SCHOYER.** Raphael Schoyer was an engraver and printer of copper-plates in Baltimore and New York about 1824-26.

**SCHWARTZ.** C. Schwartz produced stippled portraits (few in number) in Baltimore about 1814.

**SCOLES.** John Scoles was employed in engraving in New York about 1793-1844. His plates show little merit.

**SCOT.** Robert Scot, an English watchmaker who is said to have received instruction in engraving from Sir Robert Strange, came to Philadelphia as early as 1783. He worked as an engraver on the illustrations for Dobson's edition of Rees' Encyclopedia (Philadelphia, 1794-1803), and made a full-length line engraving of Washington

which is now very scarce. In 1793, he was appointed engraver to the United States Mint in Philadelphia.

SCOT. In the Diary of Rev. William Bentley, page 51, volume III, under date of October 7, 1803, are the following references to a Mr. Scot, an artist: "From the Catholic Church I passed with Mr. Winthrop, Mr. Scot, a Painter," etc. "At Mr. Scots I saw several full lengths of Washington which pleased me, excepting the faces so different from those I saw. The little one designed when he had visited N. E. is nearest my remembrance of him. Mr. Adams I readily knew. Several paintings of Foreigners did honour to this young painter. The Head of Dr. Lathrop was compleat. Of Mr. Murray, Universalist not so much so. Gov. Strong too full faced."

SCOTT. Joseph T. Scott engraved maps on copper in Philadelphia about 1795.

SCRIVEN. Edward Scriven engraved General Moultrie from Trumbull for the National Portrait Gallery. (D.)

SEAGER. Mrs. Seager and Miss Seager, miniature painters, New York. (D.)

SEYMORE. The advertisement of Joseph H. Seymour, engraver, appears in the *Massachusetts Mercury* of March 14, 1793, and he was probably working in Boston until 1795 or later. He was in Philadelphia 1803-22.

SHALLUS. Frederick Shallus, engraver, was born in Philadelphia about 1774; died there November 12, 1821.

SHEFFIELD. An artist named Isaac Sheffield has left a few portraits and figure pieces in and about New London, Conn. He was born in Guilford, Conn., in 1798. The portraits are all red faced and most of them of sea captains, with a single telescope in the hand of every one, and all stand before a red curtain. He died in 1845.

SHIPMAN. Charles Shipman advertised as an engraver on copper-plate in the *New York Mercury* of May 16, 1768.

SIMMONE. T. Simmone engraved a few plates in New York City about 1814-16.

SIMMONS. Joseph Simmons advertised as engraver in the *Pennsylvania Gazette* of January 3, 1765. No example of his work is known.

SMALL. William Small, Baltimore, is now the architect of the Exchange Hotel in that city. (D.)



Sir William Pepperrell Bart. Col. of His Majesty's Dragoon Guards.  
Frat. who was Lieutenant General and Commander in Chief of the Forces  
Employed in a Expedition against Louisburg 1745  
by Royal Decree in the Month of the Pittieaux. His Majesty's  
Lieutenant General and Commander in Chief of the Forces  
in America 1747

SIR WILLIAM PEPPERRELL

1696 — 1759

BY JOHN SMIBERT

FROM THE MEZZOTINT ENGRAVING BY PETER PELHAM



SMILLIE. William Cumming Smillie, brother of James Smillie, was born in Edinburgh, Scotland, September 23, 1813. He came to New York City from Quebec and engaged in bank-note engraving.

SMITH. A. Smith was painting in New York in 1834. (D.)

SMITH. G. Smith engraved script in New York City about 1800.

SMITH. George Girdler Smith, a prolific engraver, was born Danvers, Mass.; died in Boston about 1858. In 1830, he was associated with William B. Annin, as "Annin & Smith."

SMITH. The most noted architect in Philadelphia before the Revolution was Robert Smith, a native of Glasgow, Scotland, and a Quaker. He built the steeple of Christ Church, was the architect of Carpenter's Hall, of the original Zion Lutheran Church and the Walnut Street prison. He also designed Nassau Hall, Princeton.

SMITH. R. K. Smith engraved a stippled portrait of Rev. John Flavel published in Richmond, Va., 1824.

SMITH. A portrait of Maria Catherine Smith painted by Captain Thomas Smith in 1693 belongs to the Clapp family of Dorchester, Mass.

SMITH. William D. Smith, engraver, was in Newark, N. J., in 1829 and afterwards worked in New York City.

SMITHER. James Smither, Jr., followed his father as an engraver, but we have little further knowledge of him or his work.

SNYDER. H. W. Snyder engraved stippled portraits for the *Polyanthos* (Boston, 1806-12), and was engraving in New York City as early as 1797.

SOMERBY. J. E. Somerby engraved a few small marine charts for book illustration about 1804.

SOPER. R. F. Soper was engraving under his own signature in 1831; he was afterwards employed by J. C. Buttre.

SPARROW. T. Sparrow was an engraver working in Annapolis, Md., about 1765-80. His signature appears on *ex libris*, plates for books and Maryland paper currency.

SPENCER. Asa Spencer was engaged in bank-note engraving, being connected with several large firms producing this class of work. He died in England, April 1, 1847.

SPENCER. W. H. Spencer was engraving in New York City about 1825.

**STALKER.** E. Stalker engraved vignettes for publishers in Philadelphia about 1815. He appears to have been an English engraver who had a temporary residence in the United States.

**STEEPER.** John Steeper advertised as an engraver in the *Pennsylvania Gazette* of March 25, 1762. He produced a view of the Pennsylvania Hospital engraved in association with Henry Dawkins, published in or about the year 1761.

**STEWARD.** Portraits of the Rev. Eleazer Wheelock, first President of Dartmouth College, and John Phillips are signed "J. Steward," and a portait of John Kemble, painted by Steward, was engraved by H. H. Houston and published in 1791. Steward graduated from Dartmouth College in 1780.

**STILES.** Samuel Stiles, born East Windsor, Conn., July 15, 1796; died in New York, April 3, 1861. In 1824 he entered partnership with Vistus Balch at Utica, N. Y., and in 1828 took up bank note engraving in New York City.

**STONE.** Henry Stone was engraving in line in Washington, D. C., about the year 1826.

**STONE.** William J. Stone engraved in Washington about 1822. A map published 1840 is signed by Mrs. W. J. Stone as engraver.

**STORM.** G. F. Storm, a native of England, was engraving in Philadelphia about 1834. He did not remain long in this country.

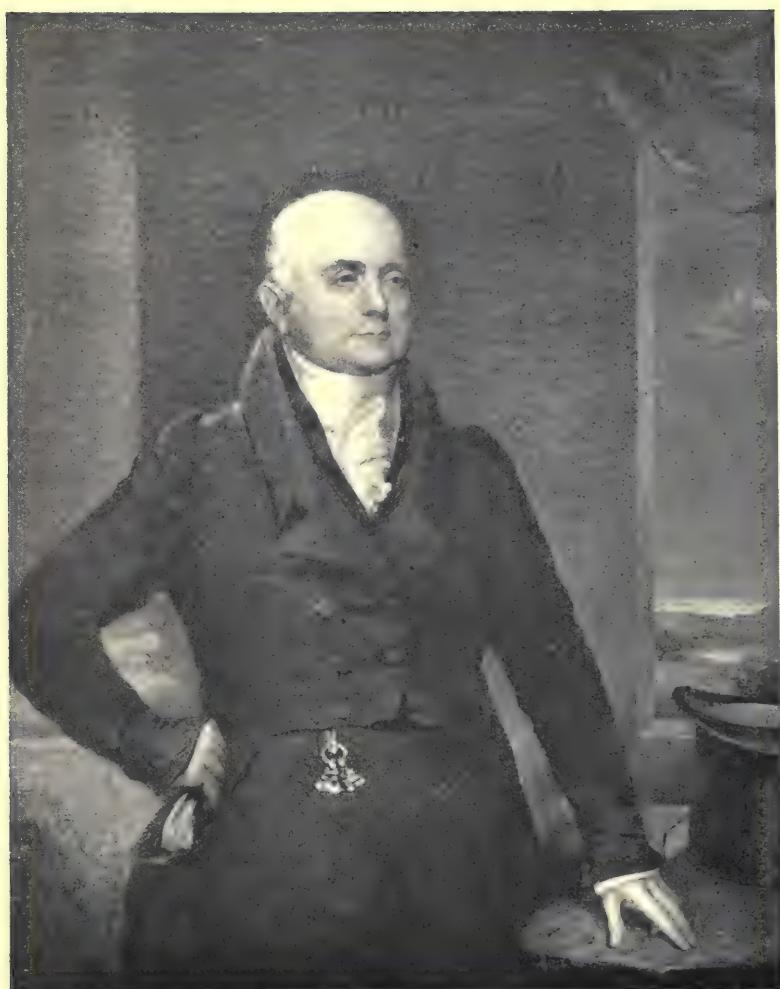
**STOUT.** George H. Stout was a commercial engraver in New York City about 1830-50.

**STOUT.** James D. Stout engraved maps about 1813.

**STURDEVANT.** S. Sturdevant engraved a portrait for a book published in Lexington, Ky., in 1822. Fielding gives this as the earliest known signed portrait engraved west of the Allegheny mountains.

**SULLY.** Jane Cooper Sully, daughter of Thomas Sully, painted a few portraits. She was born January 14, 1807, married W. H. W. Darley February 16, 1833, and died March 3, 1877.

**SULLY.** Lawrence Sully was born in Kilkenny, Ireland, December 28, 1769. He was the eldest brother of Thomas Sully and came to this country with his father, settling in Charleston, S. C., removing later to Norfolk and then to Richmond, Va., where he died in 1803. Thomas Sully married his widow. His miniature of Patrick Henry, painted from life, is signed "L. S. 1795."



JACOB PERKINS

1766—1849

FROM A LITHOGRAPH BY RICHARD J. LANE, AFTER THE DRAWING BY CHESTER HARDING



**SULLY.** Thomas Willcocks Sully, son of Thomas Sully, was born in Philadelphia, January 3, 1811, and died April 18, 1847. He painted the portraits of Benton, Conner, Forrest, Hamilton, Maywood and Scott, the actors. These are inaccurately lettered "Thomas Sully" so that the father receives credit for the son's work. This may have occurred from the younger Sully's having dropped his middle name, calling himself "Thomas Sully Jr." He also painted Presidents Harrison and Tyler.

**SWAIN.** W. Swain was painting in New York in 1834. (D.)

**TANNER.** Henry S. Tanner, engraver, brother of Benjamin Tanner, was born in New York City, 1786; died there in 1858. He worked principally on bank notes and maps and was also an author and publisher.

**TERRIL.** Isaac Terril engraved copper-plates for a music book of which he was author and publisher, in New Haven, Conn., 1806.

**TEW.** David Tew engraved copper-plates for currency in 1788.

**THACKARA.** William W. Thackara, engraver, was the son and partner of James Thackara. He was born Philadelphia, February 9, 1791; died there April 19, 1839.

**THACKARA.** The frontispiece to "The Instructor," by George Fisher, published in Burlington, N. J., 1775, is signed by "Thackara" as engraver. He was possibly the father of James Thackara mentioned earlier in this work.

**THOMAS.** Isaiah Thomas, printer, of Worcester, Mass., born Boston, January 19, 1749; died Worcester, Mass., April 4, 1831, engraved during his apprenticeship to Zachariah Fowle, Boston, some remarkably crude type-metal cuts for a juvenile publication "The History of the Holy Jesus."

**THOMPSON.** Arad Thompson, who graduated from Dartmouth College in 1807, lived and painted portraits in Middleborough, Mass.

**THOMPSON.** Cephas G. Thompson was born in Middleborough, Mass. At eighteen years of age he painted portraits in Plymouth, Mass., and afterwards in Providence, R. I. He had a studio in New York 1837-47. Thompson resided in Italy in 1852-60, returning to New York to practice his profession.

**THOMPSON.** An engraver of this name produced some poor work in New York City about 1834.

THORNHILL. An engraver of this name worked on copper-plate music in Charlestown, S. C., early in the nineteenth century.

THROOP. Daniel Scrope Throop, engraver, was born Oxford, N. Y., January 14, 1800. He was working in Utica, N. Y., in 1824.

THROOP. J. V. N. Throop, born Oxford, N. Y., April 15, 1794, produced a few plates in the '30's.

TIEBOUT. Mademoiselle Tiebout, from Paris, miniature painter, New York. (D.)

TILLER. Robert Tiller and his son of the same name were engraving in Philadelphia about 1818-36.

TODD. A. Todd engraved a profile portrait of Washington published in Concord, N. H., in 1812. This is the only specimen of his work seen by us unless some scientific plates signed "Gray & Todd" and published in Philadelphia in 1817 are by him.

TOLMAN. John Tolman painted in Boston and in Salem, Mass., about 1816 and evidently travelled over the entire country as a portrait painter. His home was in Pembroke, Mass.

TOPPAN. Charles Toppan, engraver, was born Newburyport, Mass., 1796. He was a member of various partnerships of bank-note engravers; later president of the American Bank Note Co.

TORRENS. Rosalba Torrens is mentioned by Ramsay in his History of South Carolina as a painter of landscapes. She was practicing her art in Charleston in 1808.

TORREY. Charles C. Torrey, brother of Manasseh C. Torrey, was located in Salem, Mass., about 1820 and died Nashville, Tenn., 1827. He engraved a view of Harvard College published in 1823 and a few small plates.

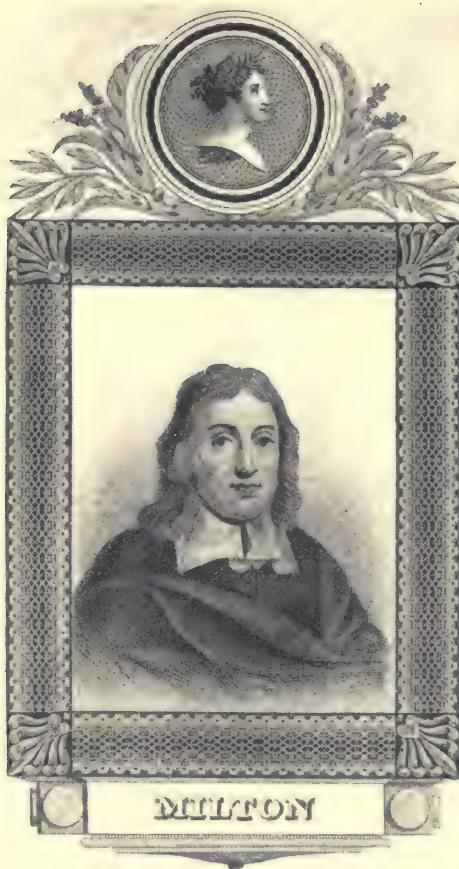
TOWNSEND. The *Cazenovia Pilot* of January 1, 1812, announces that "John Townsend Teaches painting also."

TROTT. An engraver of this name was working in Boston about 1800-20.

TROY. Edward Troy, animal painter, New York. (D.)

TRUMAN. According to "The Annals of Kings Chapel" Edward Truman painted a portrait of Governor Thomas Hutchinson in 1741.

TUCKER. William E. Tucker was born Philadelphia, 1801; died there 1857. He was a prolific engraver working for book-publishers and later for bank-note companies.



FROM AN ENGRAVING BY PERKINS & HEATH  
“ Patent Hardened Steel Plates ”



TULLY. Christopher Tully engraved the copper-plate illustration of a wool-spinning machine in the *Pennsylvania Magazine* of 1775. The machine delineated was invented by Tully and he is not known to have done any other engraving.

TURNER. James Turner engraved a crudely executed view of Boston for the *American Magazine* of 1744. His advertisement as silversmith and engraver appears in the *Boston Evening Post* of June 24, 1745. While in Boston he engraved a copper-plate portrait of Rev. Isaac Watts (1746). He removed to Philadelphia and appears to have worked there until his death in 1759, producing a variety of plates, maps, *ex libris*, etc.

TUTHILL. W. H. Tuthill engraved a few book illustrations in New York about 1830 and also drew on stone. He may have been of the later firm of Tuthill & Barnard.

TWICHEL. T. Twichel engraved a map of Hartford, Conn., for Gardner's *Hartford City Directory*, 1838.

UNDERWOOD. Thomas Underwood, engraver of bank-notes, was born about the year 1795; died in Lafayette, Ind., July 13, 1849. He was of the firms of Fairman, Draper, Underwood & Co., and (later) Underwood, Bald, Spencer & Hufty.

VALDENUIT. This engraver was a compatriot of and at one time associated with St. Memin in the production of the latter's engraved portraits. He also worked independently.

VALLEE. Jean François Vallee, a Frenchman, painted miniature portraits in New Orleans about 1815, among his pictures being a portrait of General Andrew Jackson.

VALENTINE. Elias Valentine appears in the New York City directories of 1810-18 as a printer and engraver of copper-plates.

VANDERCHAMP. M. Vønderchamp, a French artist, painted in New Orleans from 1830-34. (D.)

VANDINE. Elizabeth Vandine of New Jersey in 1776 confessed herself the accomplice of her husband in counterfeiting Continental currency, which would seem to indicate that she engraved.

VERGER. Peter C. Verger engraved in line a folio plate "The Triumph of Liberty," an allegorical subject, published in 1796. Stauffer gives as his opinion that the plate was done in France and brought to this country by the engraver.

VERSTILLE. William Verstille was born in 1755 and died in Boston December 6, 1803. He painted miniatures in Philadelphia in 1782 and later in Boston and Salem, Mass. His miniatures are recognized in nearly every instance by the piercing black eyes given his subjects.

VIGNIER. A. Vignier painted landscapes in Philadelphia in 1811. (D.)

WAGNER. William Wagner of York, Pa., made a few copper-plate engravings about 1820-35. His principal occupation was that of seal-engraver.

WALTERS. John Walters, according to an advertisement in the *Pennsylvania Packet* of July 20, 1784, painted miniatures and made lockets, rings and hair pins in Philadelphia.

WARNER. C. J. Warner engraved a stippled portrait of Gen. Anthony Wayne for Smith's "Monthly Military Repository" (N. Y. 1796).

WARNER. George D. Warner engraved in New York about 1791. Few specimens of his work are known.

WARNER. William Warner, a portrait painter and engraver in mezzotint, was born in Philadelphia about 1813; died there in 1848.

WARNICKE. John G. Warnicke was a Philadelphia engraver. He died December 29, 1818. Specimens of his work are not numerous.

WARR. John Warr and John Warr, Jr., were working as engravers in Philadelphia about 1821-45.

WARR. W. W. Warr engraved script in Philadelphia about 1830.

WARREN. This advertisement appeared in the *Virginia Gazette* in 1769: "Henry Warren, limner, who is now in Williamsburg has had the satisfaction of pleasing most gentlemen who have employed him and should any in this place have a mind to please their fancy with night peices or keep in memory their families with family pieces or anything of the like (landscapes excepted) may be supplied by their humble servant.

"If you're pleased then sure you'll recommend  
"Your humble servant to a tasty friend."

WARWELL. The following obituary notice appeared in the *South Carolina Gazette* of June 9, 1767. "Died on the 29th May, Mr. Warwell Sr. a noted limner." It is quite probable that the miniatures



CHARLES BALTHAZAR JULIEN FÉVRE DE SAINT MÉMIN  
1770—1852

FROM AN ENGRAVING BY HIMSELF



both dated 1760 of William Gibbes and Isaac Mazyck the third of the name, were painted by Warwell.

WEINEDELL. C. Weinedell was painting in New York in 1834.  
(D.)

WELCH. Thomas B. Welch, engraver, born Charleston, S. C., in 1814; died in Paris, November 5, 1874.

WELLMORE. E. Wellmore was a miniature-painter and engraver, afterwards a clergyman. He engraved portraits for the "National Portrait Gallery" (1834-5).

WELLS. Rachel Wells, a sister of Patience Wright, modelled in wax a portrait of Rev. George Whitefield.

WELLSTOOD. John Geikie Wellstood was a native of Scotland, born in Edinburgh, January 18, 1813. In 1830 he came to New York and engaged in bank-note engraving which continued to be his life employment. He was the founder of the Columbian Bank Note Co., of Washington, D. C.

WELSH. B. F. Welsh is said to have been engraving in New York City in 1824.

WENTWORTH. In *The Patrol*, Utica, N. Y., February 2, 1815, appears this advertisement: "Likenesses pencil'd in profile, and painted in profile miniature, and portrait by Mr. Wentworth."

WEST. A Mrs. West painted very good portraits in Attleboro, Mass., about 1820.

WESTON. Henry W. Weston was an engraver of small merit working in Philadelphia about 1803-06.

WHARTON. T. H. Wharton was painting in New York in 1834.  
(D.)

WHITE. G. I. White was an engraver of portraits about 1825-30.

WHITE. John Blake White, artist and author, was born in Charleston, S. C., in 1782 and died there in August, 1859. In 1803 he went to London and became a pupil of Benjamin West; after returning he practised law. He excelled as an historical painter. Among his pictures are "Mrs. Motte presenting the arrows," "Marion inviting the British Officer to Dinner," and "The Battle of New Orleans." His painting of the "Grave Robbers" was exhibited at the Boston Athenæum in 1833 and described in the catalogue. He was also the author of several dramas.

**WHITE.** Thomas Sturt White advertised himself in the *New England Weekly Journal* (Boston) of July 8, 1734, as "Engraver from London" and there gave notice of his intention to return to London "unless he meets with sufficient encouragement to oblige him to stay." No examples of his engraving while here are known.

**WIGHTMAN.** Thomas Wightman was engraving on copper in Boston about 1802-20.

**WILLARD.** Asaph Willard was in 1816 engraving in Albany with Ralph Rawdon under the firm name of Willard & Rawdon. He was later identified with the Graphic Co., of Hartford, Conn.

**WILLSON.** J. Willson engraved copper-plate music published in New York City about 1800-10.

**WILMER.** William A. Wilmer engraved portraits for Longacre & Herring's "National Portrait Gallery."

**WILSON.** D. W. Wilson engraved a few known plates in Albany about 1825-30.

**WILSON.** James Wilson and Isaac Eddy were the joint engravers of a large copper-plate delineating a tree illustrative of the world's growth from Adam, crudely executed at Bradford and Weathersfield, Vt., in 1813.

**WINTER.** G. Winter was painting in New York in 1834. (D.)

**WOISERI.** J. I. Bouquet Woiseri engraved in aquatint some large views of American cities about the year 1800. He was also a "designer, drawer, geographer and engineer" according to his self-description.

**WOOD.** J. Wood engraved in Charleston, S. C., in 1826.

**WOODCOCK.** T. S. Woodcock, engraver, was a native of Manchester, England, who came to the United States about 1830. He worked in Brooklyn, N. Y., and Philadelphia and afterwards returned to England.

**WOODRUFF.** William Woodruff engraved in Philadelphia about 1817-24 and later in Cincinnati, Ohio.

**WOODSIDE.** John A. Woodside, the best sign painter of his day, was an artist of no ordinary merit. He worked in Philadelphia before 1817.

**WOOLNOTH.** T. Woolnoth engraved a plate for the "National Portrait Gallery."



MRS. SUSANNA HOLYOKE WARD

1779 — 1860

BY WILLIAM VERSTILLE

(1803)

From the collection of Miss Mary W. Nichols



**WORRELL.** An early Virginia artist named James Worrell painted a portrait of Judge John Tyler, 1747–1813 who was Governor of Virginia, 1808–1811. The portrait is at the College of William and Mary at Williamsburg, Va.

**WORSHIP.** One of this name engraved plates of mechanical subjects published in Philadelphia about 1815–20.

**WRENCH.** Miss Mary Wrench was painting miniatures in Philadelphia before the Revolution according to the recollections of Charles Willson Peale who gave her instruction. She married William Rush, "modeller."

**YEAGER.** Joseph Yeager was engraving and etching in Philadelphia 1816–45. He made copies of etchings by Cruikshank and other English artists, for American reprints of books illustrated by them.

**YOUNG.** J. H. Young was a Philadelphia engraver working both alone and in partnership (as "Kneass & Young" and "Young & Delleker") about 1817–45.

**YOUNG.** Thomas Young we have been assured was a native of Providence, R. I., where he produced numerous portraits. It has been found impossible to ascertain the time either of his birth or of his death. The portraits of Thomas Coles, 1752–1844, and John Matthewson Eddy, 1782–1817, by Young are in the Providence Athenæum and he also painted a portrait of Nehemiah Knight, governor of Rhode Island.

## APPENDIX

To The Honourable The Senate and House of Representatives of the Commonwealth of Massachusetts in General Court assembled-

The Memorial of Jacob Perkins of Newburyport in the County of Essex Gentleman respectfully sheweth-

That your memorialist has invented and made a Stereotype Plate of Steel for impressing Bank Bills, by a new method and upon a new principle. He formerly invented a method of impressing such bills upon the like principle, with distinct copper plates, for each different Bank, for which, he obtained a Patent under the seal of the United States. He has since improved that method, by making the said steel plate, which can be fixed with separate (*sic*) dies, also made of steel, for all the different denominations of bills and suited to the different stiles of Banks; so that all the bills impressed with his plate, for whatever bank, will, in all the material parts, check and perfectly compare with each other. He has also secured to himself and his assigns the exclusive right of using this improvement, according to the laws of the United States.

Your memorialist has expended at least eight hundred days work of himself and his workmen, in making and perfecting his said steel plate, and was proceeding to avail himself of the fruits of his labour, by contracting with different banks for the use thereof, when he was much flattered to hear that the Legislature of the Commonwealth had, unsolicited by him, taken the subject into their wise consideration, and were contemplating to introduce this improvement into general use. He has understood the mode proposed for this purpose, by the bill now pending in the Honorable Court, and is willing to deliver up his said steel plate, with the necessary dies, on or before the first day of July next, to the Treasurer of the Commonwealth for the purpose expressed in said bill-

This plate was intended and is equally well calculated for banks of other States, with the alteration only of a small part of the margin; but your memorialist understanding, that it is desired to have the bills of all banks in this State to differ in their shape and appearance from those of other States, will also agree, in case the said bill passes into a Law, not to use said plate for any Banks out of this State; but to make a new plate for those banks, which shall differ in its form and appearance from that now made, so that the bills of all Banks in this State can be readily and certainly distinguished from those of all others-

This plate is made of case-hardened steel, so that it can be used as much as may be necessary for fifty years, without any sensible change or deterioration (*sic*). Your memorialist is also willing, in case such a law should be made, to print and impress all the bills required to be made in virtue thereof, as fast as they can be properly executed on the reasonable demand of the banks in this State. He will perform all the above services on terms similar to those for which he has heretofore agreed with sundry banks, with the addition of a reasonable compensation for his said plate, which will by these means be rendered useless to him for all other banks. His terms are as follow, Viz. 1st. He shall receive from each bank in full for printing and impressing their bills, at the rate of four dollars, for every hundred impressions or half sheets to be paid when the bills are delivered. 2<sup>y</sup>. He shall receive from each bank, at the same time, the sum of forty dollars in full, for his said plate to indemnify him for the expences and labour of making a new plate, which cannot be less than one thousand

dollars. <sup>31<sup>y</sup>. In addition to the above compensation for his labour and expence, he shall receive for the use of his patent-right, by every bank whose Capital Stock actually paid in does not exceed one hundred thousand dollars, the sum of fifty dollars annually; by every bank whose Capital Stock so paid in is above one hundred thousand dollars and not exceeding the sum of two hundred thousand dollars, the sum of seventy dollars annually; and by every bank whose Capital Stock so paid in exceeds two hundred thousand dollars, the sum of ninety dollars annually- These annual payments to commence . . . . . , and the first payment to be made by each bank, in one year from the time when he begins to impress their respective bills; and to be continued by each bank until (sic) they respectively cease to use the bills impressed by his said plate, or until (sic) he, or his assigns cease to have the exclusive right of using his said improvement, And if the Proprietors of any bank after their bills are so impressed by him, shall pay in more of their capital stock, so as to make the amount thereof fall into a higher class, according to the above distribution, such bank shall immediately thereafter pay the annual sum above fixed for such higher class. These annual payments to be properly and satisfactorily secured to the said Perkins, his executors, administrators and assigns, by each bank at the time of receiving their respective impressions-</sup>

Your memorialist presumes, that the paper, which is directed by the said bill to be furnished by the Treasurer will be provided at the expence of the Commonwealth, the cost to be repaid by the several banks, as they respectively call for the same. But if this should be thought improper or inexpedient, your memorialist is willing to advance the price thereof, if it should be necessary, according to the contracts therefore made by the Treasurer, the cost to be repaid to him, by each Bank as they respectively call for and use the same.

JACOB PERKINS.

February 28<sup>th</sup>, 1806.

## A BIBLIOGRAPHY OF AMERICAN ART AND ARTISTS BEFORE 1835.

*Compiled by*  
**FRANK H. CHASE, PH. D.**  
*Custodian of Bates Hall, Boston Public Library.*

The following list is not exhaustive. It consists of the more obvious titles in the catalogue of the Boston Public Library, with additional material from notes furnished by Mr. Goodspeed and Mr. Bayley, and from a few other sources. In the field of architecture, books of a general character have been excluded; in view of the biographical emphasis of Dunlap's work, it has seemed wise to restrict the list to books and articles which deal with individual architects. The arrangement of each section is strictly alphabetical; anonymous items are inserted under their titles.

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Most of the abbreviations used in this section are obvious. Arch. Rec. = Architectural Record; Art in Am. = Art in America; Mag. Am. Hist. = Magazine of American History; M. H. S. Proc. = Massachusetts Historical Society, Proceedings; N. E. Mag. = New England Magazine (new series); Penn. Mag. = Pennsylvania Magazine of History and Biography; Mo. = Monthly.

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## ERRATA

VOL. I., p. 34 for *Sewell* read *Shewell*; pp. 59, 96 and 111, for *Shewall* read *Shewell*; p. 85 for *Wolcott* read *Wolcot*; pp. 119 and 158 for *Leiber* read *Lieber*; pp. 148, 154, 223 and 370 for *Hopner* read *Hoppner*; p. 153, the note is Dunlap's; p. 187 for *Kearney* read *Kearnny*; p. 272 for *Provost* read *Provoost*; p. 178 for *Prescoot* read *Prescott*; portrait facing p. 274 for *by himself* read *by Duché*; p. 319 for *Powel* read *Powell*; p. 382 for *Valeance* read *Vallance*.

VOL. II., p. 1. for *J. Town* read *I. Town*; p. 105 note for *Bogert* read *Bogart*; p. 142 for *Shelly* read *Shelley*; pp. 142 and 257 for *Hopner* read *Hoppner*; p. 174 for *Clark* read *Clarke*; p. 290 for *Wolcott* read *Wolcot*; p. 313 for *Thorwalsden* read *Thorwaldsen*; pp. 362-364 for *Kearney* read *Kearnny*.

VOL. III., p. 70 for *Chantry* read *Chantrey*; p. 278 for *Gouverneur Kemble* read *Gouverneur Kemble*.







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